



ARCHITECTURE MN

ALL THE BEST

The AIA Minnesota Honor Awards celebrate our best recent architecture, from the earthly to the divine.

PAGE 22

ON THE WATERFRONT

We travel to Toronto to take a closer look at that city's bold, design-first approach to revitalizing its waterfront.

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STUDIO

Close Landscape Architecture makes a glorious mess of its Minneapolis studio. Inspiration just comes easier that way.

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The Honor Awards

VOLUME 35 NUMBER 02 MAR/APR 09 \$3.95

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The American Institute of Architects Minnesota
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A modern synagogue lights the way

COVER: B'NAI ISRAEL SYNAGOGUE
PAGE 24

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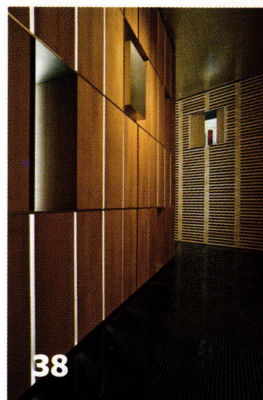
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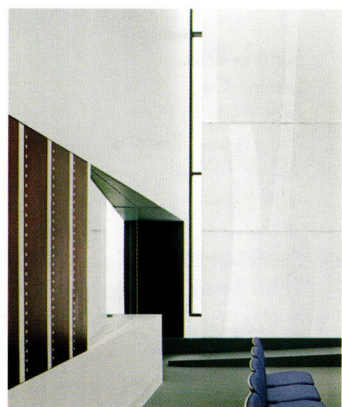
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HONOR AWARDS



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Features



ON THE COVER

B'nai Israel Synagogue, Rochester, Minnesota

"The late, great Ezra Stoller once said, 'Architectural photography is 5 percent inspiration and 95 percent moving furniture,'" notes photographer **Michael Moran**. "With this synagogue, we spent time, as we typically do, moving furniture. But this particular shot involved much less labor and a higher percentage of inspiration."

22 2008 AIA Minnesota Honor Awards

Introduction by Thomas Fisher, Assoc. AIA

Variety is the spice of . . . architecture awards programs. The 2008 Honor Award winners range from an outdoor room in a Minnesota forest to a terraced university complex on the Mediterranean Sea, with a number of building types and contexts in between.

B'nai Israel Synagogue

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By Linda Mack

Hawks Boots Manufacturing Facility

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Charles Hostler Student Center

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Blessed Sacrament Chapel, St. John's Abbey

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By Nancy A. Miller

St. Cloud Technical College & Workforce Center

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By Camille LeFevre

St. John's Abbey Guesthouse

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By Christopher Hudson

PINE/Cone

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By Phillip Glenn Koski, AIA

47 On the Waterfront

By Adam Regn Arvidson

Toronto's ongoing revitalization of its Lake Ontario waterfront is made possible by land availability and financial resources that other North American cities can only dream of. But what really sets the endeavor apart is the fact that Waterfront Toronto, the private agency charged with administering the effort, has adhered to the vision of a world-class roster of landscape architects, architects, and urban designers. Might Toronto be a source of inspiration for additional waterfront projects in Duluth, Minneapolis, and St. Paul?



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BY CAMILLE LEFEVRE

Your neighborhood mini-golf course will never be the same after you've played the Skyway Open in Minneapolis.

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BY CAROL AHLGREN

The name Harry Wild Jones may not ring a bell, but the Minnesota buildings he designed sure will. A new book chronicles the architect's life and work.

13 MATERIAL MATTERS

BY NANCY A. MILLER

X Games architecture, you might call it. David Salmela, FAIA, uses a skateboard-park material in his two latest Honor Award-winning projects.

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BY ADAM REGN ARVIDSON

If the office of Close Landscape Architecture+ were a character in *The Odd Couple*, it would most certainly be Oscar Madison.

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BY DOUG PIERCE, AIA

A new column by one of Minnesota's leading sustainable-design advocates explores a comprehensive approach to sustainability.

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BY PAUL CROSBY

On a break from shooting the Hostler Center at the American University of Beirut, a photographer ventures out to the City of the Sun.

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Photographer Chuck Avery discovers an otherworldly landscape at the construction site of a large-scale development in Maple Grove.

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Natural beauty comes from within

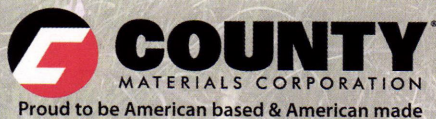
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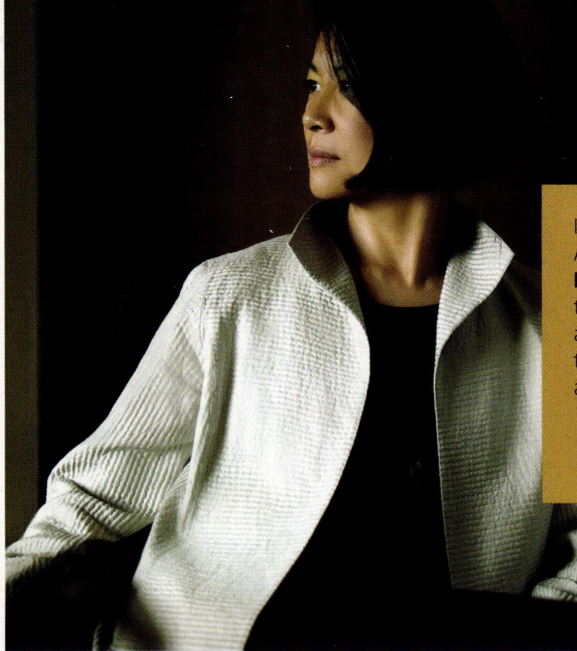
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In this guest editorial, AIA Minnesota President **Renee Cheng, AIA**, highlights the indispensable role that architects play in powering the 21st-century economy and creating quality of life.

EDITOR'S
NOTE

WILLIAM CLARK

Designing the Way Forward

In the \$1.2 trillion U.S. construction industry, architects play a key role. They connect a team of allied professionals and contractors, designing projects to serve client needs. As the project evolves and ground is broken, additional players enter, including subcontractors, fabricators, and suppliers; crane operators, excavators, truck drivers, electricians, plumbers, and laborers join the effort to get the project built. Depending on the scale of the project, city planners, economic policy makers, zoning officials, and cultural leaders are brought in to help shape the impact of the project on the community. For technically demanding projects, architects may coordinate the work of specialists to integrate advanced lighting or energy systems.

Architects stand at the nexus of intense activity; they are responsible for balancing multiple agendas and maximizing the impact of each project. In the economic enterprise of building, architects have substantial fiduciary responsibility, yet they aspire to an even greater role. Each project—large or small; residential, commercial, or cultural; new or adaptive reuse—has the potential to advance building performance, improve quality of life, and generally add beauty to the world. The 2008 AIA Minnesota Honor Award winners (page 22), for example, do all of these things and more.

Design at its best does not focus on perceived desires; instead, it precisely defines needs and addresses them in innovative and resourceful ways. Designers do this by holding in their minds multiple solutions while envisioning a wide spectrum of potential outcomes. Among

designers, architects and landscape architects are distinguished by their versatility and range: They're able to detail materials touched by the user's hand or plan the communities and cities we inhabit.

In the past several years, we have all come to realize how powerful design thinking can be in addressing climate change. Architects have also come to understand how rapid improvements in data-based technology can transform the way buildings are conceived, tested, and built. There is urgent need for improvement, because buildings are estimated to be responsible for 38 to 48 percent of all carbon emissions, and the building industry contributes some 60 percent of the material in U.S. landfills. At the same time, the construction industry estimates losses of more than \$300 billion each year caused by errors and poor communication.

As architects and their clients take advantage of increasingly sophisticated tools for measuring the costs and benefits of green design decisions, it becomes clear that investments in green design do far more than assuage our consciences: They make good business sense. Well-planned green buildings may have higher initial costs, but they pay them off relatively quickly by reducing energy costs, improving worker productivity, anticipating future growth, and providing brand recognition.

Green design can be enhanced by technology. Integrated project delivery is the fully coordinated process by which architects work in collaboration with owners, contractors, and

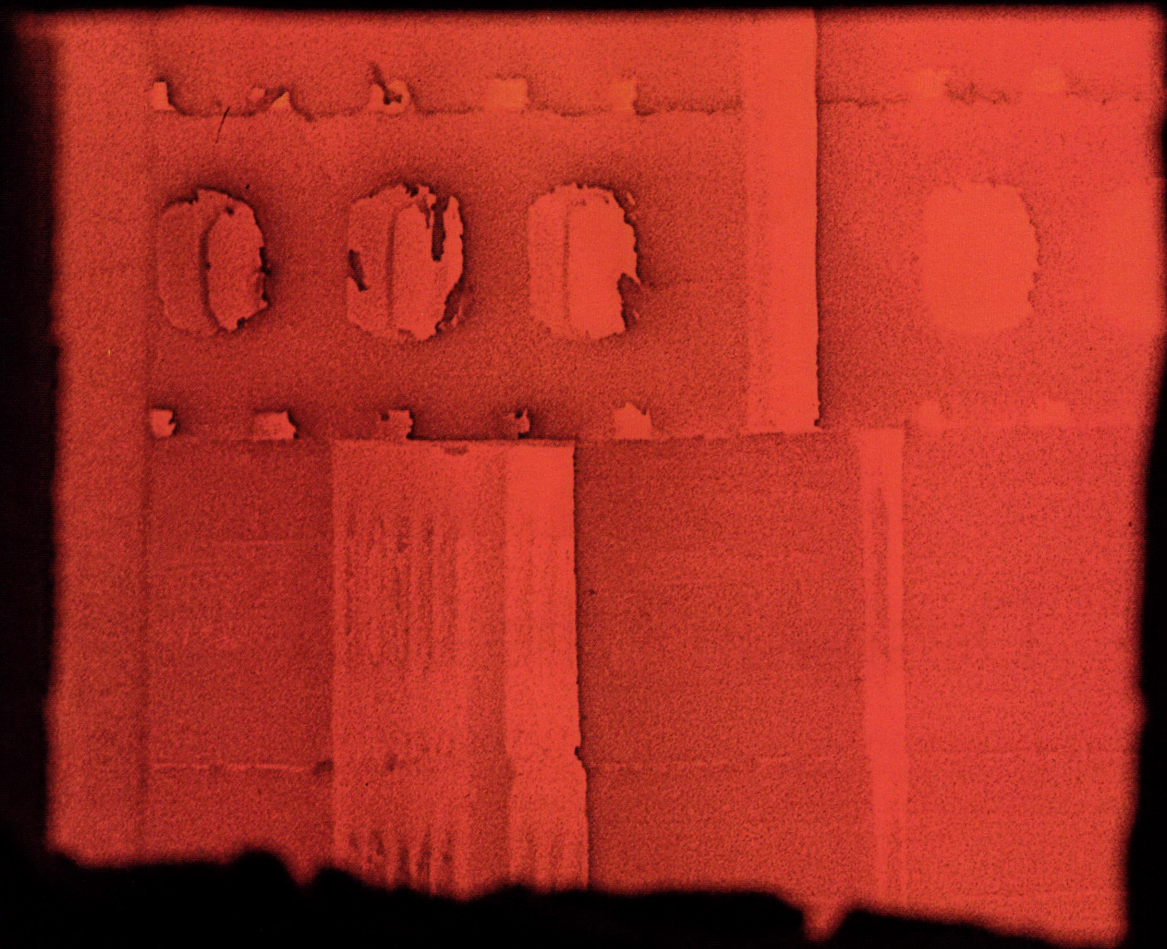
other project partners. Data-based technologies allow a high level of communication and a virtual "rehearsal of construction." By building first in the digital environment, problems are identified and solved before costly delays and errors can occur. Complex interactions of energy systems can be simulated to calculate return on investment for high-end equipment.

Less easy to quantify in dollars is the value of design thinking. Architects are fluent in lateral, simultaneous thinking, equally adept at problem solving and problem seeking. This skill set has immense value in a world where messy, complex issues have no simple solutions. Architects who augment their design skills with knowledge of sustainable-design principles and integrated technologies deliver beautiful and economically viable forms, bringing grace to everyday life.

@ the threshold

A QUICK GUIDE TO ARCHITECTURE
MINNESOTA DISCUSSION ON THE
AIA MINNESOTA BLOG

Could Toronto's bold approach to redesigning its Lake Ontario waterfront (page 47) be usefully applied on a smaller scale to waterfront areas in Minnesota cities? Share your thoughts by commenting on writer Adam Regn Arvidson's post at aia-mn.blogspot.com.



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Get to know our writers and photographers. They're an interesting bunch.

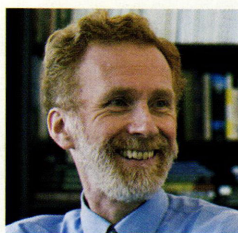
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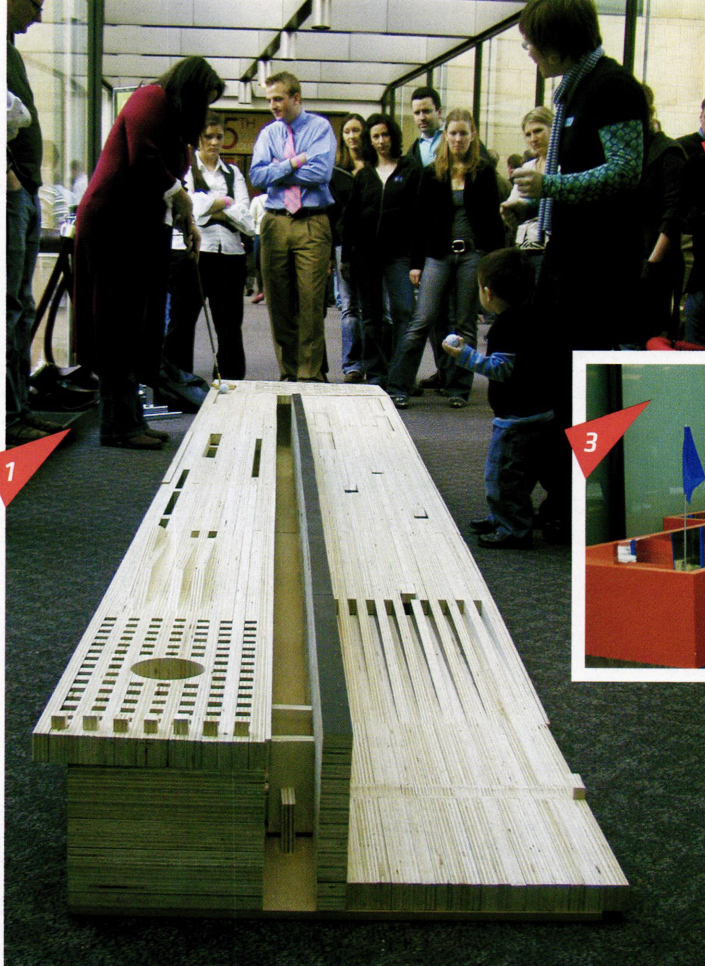
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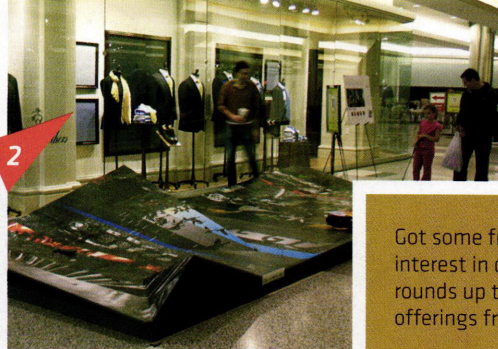
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Holes designed by silvercocoon and Feyereisen Studios (1), Meyer, Scherer & Rockcastle (2), and 20 Below Studio (3) took first, second, and third place, respectively, at the 2008 Skyway Open.



MS&R



20 BELOW STUDIO

Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the region.

CULTURE
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HOLE LOT OF FUN

A skyway mini-golf event featuring holes conceived by architects and designers benefits a good cause

Friday and Saturday, February 27 and 28
www.skywayopen.org

Arts and educational institutions in the Twin Cities are certainly enamored with the drawing power of mini-golf. Both the Science Museum and the Walker Art Center have attracted sellout crowds with summer courses designed to teach and delight.

Three years ago the Minneapolis Downtown Network decided to get in on the action during the winter months by sponsoring the annual Skyway Open (www.skywayopen.org). The benefit features holes created and constructed by metro architects and designers. This year's event takes place Friday and Saturday, February 27 and 28, and just as the putt-putt golfers compete for prizes, so too do the hole designers.

Last year, despite being assigned Hole #13, silvercocoon's Souliyah Keobounpheng, Assoc. AIA, and Feyereisen Studios' Robert Feyereisen, Assoc. AIA, and Susi Strothman, Assoc. AIA, were awarded first place for their hole design; second and third place went to Meyer, Scherer & Rockcastle and 20 Below Studio, respectively. The theme was "Minneapolis 2050," which Feyereisen began researching by Googling 2050.

"Extinct polar bears came up, along with other environmental issues," he recalls, adding that his reading material at the time was William McDonough and Michael Braungart's *Cradle to Cradle: Remaking the Way We Make Things*. "So our hole became a rather philosophical

construction on the notion of reusing, recycling, and rethinking," he explains. The two designers collected their building materials from the refuse of a cabinet shop down the hall from their offices. They designed the ramp-like hole so that golfers finish where they started by playing in a counterclockwise fashion, so it's essentially a left-handed hole.

"The majority of people are right-handed, and to fix global warming the majority of people will have to rethink how they 'play the game,' so that led us to this design," Feyereisen says. Perhaps fittingly, he adds, "the better and more serious the players, the more frustrated they became at our hole. The person who did the best was a five-year-old, who got a hole-in-two."

Keobounpheng and Feyereisen are recycling their hole for this year's Skyway Open, the theme of which is "Made in Minnesota." They've added a water feature in the middle "to symbolize the rising tide of the oceans," Feyereisen says, and they've finished the sides "to make the hole more presentable." As with last year, proceeds from the event go to the Boys & Girls Clubs of the Twin Cities.

—Camille LeFevre



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The newly established Midwest Masonry Promotion Council is composed of masonry contractors, material producers and suppliers collaborating to promote masonry buildings both residential and commercial.

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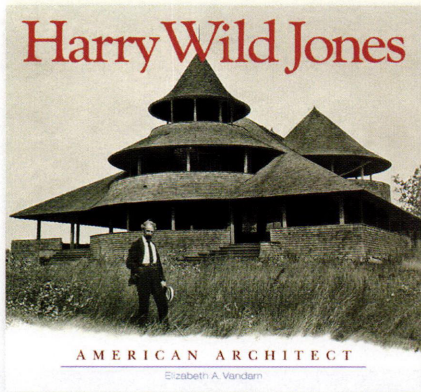
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**SPEED
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A new book profiles the life and work of Harry Wild Jones, a lesser-known turn-of-the-century architect who nonetheless left a lasting imprint on Minnesota



HARRY WILD JONES, AMERICAN ARCHITECT

By Elizabeth A. Vandam
Nodin Press, 2008

Minnesota Wild

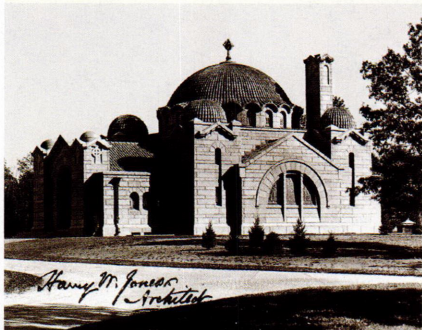
Harry Wild Jones: the name is melodious and declarative, similar to Frank Lloyd Wright. Unlike Wright, or contemporaneous architect and sometime competitor Cass Gilbert, Harry Wild Jones isn't known by the average layperson. And yet he designed some of Minneapolis' most iconic buildings, including the Butler Brothers Warehouse (a.k.a. Butler Square), the Lake Harriet restroom buildings and picnic pavilion, Lakewood Cemetery Chapel, Calvary Baptist Church, and the Washburn water tower.

Elizabeth Vandam's celebratory new book, *Harry Wild Jones, American Architect*, retells the architect's story, beginning with his New England and Midwestern childhood, his schooling at Brown University and the Massachusetts Institute of Technology, and his year at the Boston firm of Henry Hobson Richardson, the creator of the Richardsonian Romanesque style. From there, the narrative shifts to Minneapolis, where the young draftsman and his bride, Bertha Tucker, arrived in 1883. Jones soon found work with the local firm of James C. Plant and William Channing Whitney, and the couple began to establish themselves in the city's cultural and social life. In 1886, Jones opened his own practice in the Lumber Exchange building, where he remained until 1921.

Jones designed his own house, Elmwood, in Minneapolis' Tangletown neighborhood, and residential commissions in the area soon followed. (Vandam's love affair with the neighborhood, where she once lived, spawned both *Harry Wild Jones* and her first book, *The Doors of Tangletown*.) Jones also designed a summer cottage on Lake Minnetonka for his family of five. After a near-fatal automobile accident in 1907, he and his wife embarked on a four-month world cruise. It's not known what influence the journey had on Jones' subsequent work, but in 1908 he received the commission for Lakewood Cemetery Chapel, the building often cited as his masterpiece. In the decade that followed, church commissions accounted for the majority of his work; his advertisements even referred to him as "the Church Architect."

By the end of his career at the onset of the Great Depression, Jones had completed more than 300 buildings across the country, the great majority in Minnesota. Vandam has done a thorough job of tracking Jones' work and provides known commissions and building status organized by state in an appendix. The book also makes good use of family photographs and correspondence, and will do much to foster recognition and appreciation of this important architect.

—Carol Ahlgren



LEE JONES



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Lakewood Cemetery Chapel (top) and Washburn Park Water Tower (bottom) in Minneapolis are two of Jones' most celebrated structures.

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David Salmela, FAIA, pioneered the use of Richlite as a cladding material in his design of the Hawks Boots Manufacturing Facility in Duluth.

Architect David Salmela, FAIA, ramps up innovation by using a durable skate-park material as exterior cladding

What does the elegant, tranquil, and award-winning architecture of David Salmela, FAIA, have in common with a raucous skateboard park? They both employ a paper-based composite manufactured by the Richlite Company (www.richlite.com) of Tacoma, Washington. Richlite is composed of layers of recycled paper soaked with phenolic resin and compressed under heat and pressure. The resulting material is a solid surface—durable and waterproof like plastic, but with the warmth and aesthetic character of wood.

Salmela discovered the material when he was hired to renovate an existing manufacturing plant and design an office addition for Duluth-based Hawks Boots, a company that got its start building skate parks, first for rollerblading, then for skateboarding. Hawks Boots itself had discovered Richlite only after a long search and much dissatisfaction with Masonite, a common skate-ramp material that is difficult to bend and turns to pulp when wet. Richlite met all of Hawks Boots' performance requirements and soon became an industry-standard skating surface marketed under the name Skatelite.

Not long after Hawks Boots hired Salmela, it was out of the skate-park business and was concentrating on two more lucrative markets: cutting boards (Epicurean Cutting Surfaces) made of Richlite, and modern outdoor furniture (Loll Designs) made of Richlite and post-consumer high-density polyethylene, a recycled material that Hawks Boots had used for skate-park structures. "It didn't take very long to figure out that Richlite is a pretty amazing product,"

says Salmela. The architect was so enamored with its durability—as a skating surface, it withstands sun, moisture, temperature change, and lots of abuse—that he used it both as cladding and interior surface on the Hawks Boots project (page 28) and later on the Yingst House (May/June 2009 issue) and several other residential projects.

Salmela was equally taken with one of the Richlite color options: slate. "The blackness is intriguing," says Salmela, "and it becomes even more beautiful, with an even deeper matte-like quality, over time." Adds Loll Designs CEO Greg Benson: "It has a natural appearance. It's not just flat, painted black. There is variety between sheets. There is a warmth to it." Salmela says he relished the opportunity to redo the "all-white, monolithic modernist statement in all black" at Hawks Boots.

"The idea that one could use the material as a maintenance-free siding to replace the stereotypical imitations so often used in the mass market . . . it was an obvious solution," says Salmela. Benson concurs: "He knew what he was looking for; he just hadn't found it yet."

—Nancy A. Miller

Materials create the look and feel of a building or designed landscape. Their extraction, manufacturing, and use have an impact on the environment. Material Matters takes a closer look at the architect's palette.

MATERIAL
MATTERS

X-terior

PHOTOS: LOLL DESIGNS



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PHOTOS: BRANDON STENGEL, ASSOC. AIA

A GLORIOUS MESS

The office of Close Landscape Architecture+ leaves the clutter of design inspiration on full display

Close Landscape Architecture+ (CLA; www.close-landarch.com) seems to have a love-hate relationship with walls. On one hand, the firm's open work environment has no vertical elements taller than the desktop computer monitors. On the other, the long wall at the main entry is home to an ever-changing mosaic of drawings, photographs, and models. Neither space presents a sleek design aesthetic to clients, but firm founder Bob Close doesn't care. "This is how we work," he explains. "The philosophy is that the openness of the space promotes interaction." That sometimes clutter-producing interaction is apparent both in the studio, where drawings cover every horizontal surface, and on the "amazing wall" (as Close calls it), where rough hand sketches and balsa-wood models share space with professional photographs of built work.

After 16 years in a studio in Lowertown St. Paul, the firm outgrew its space about four years ago and couldn't find anything it liked in that city. At the time, four years ago, CLA was working regularly with architects Mike Collins and Merle Hanson, who had a space in the Wyman Building in Minneapolis with an open plan, bright light, and large display walls. The landscape architects moved in when Collins Hanson left, made a few alterations to the office, and immediately took advantage of the gallery walls at the entry.

They did so by using them as a pinup space—and they never took anything down. The four slightly canted panels face the main conference room and allow CLA designers to show off a wide range of projects and graphic styles. The firm's portfolio ranges from residential gardens to large interpretive parks, from condominium

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STUDIO



A Close Family The name Close should ring a bell for longtime Minnesota design enthusiasts. Bob Close's parents, Winston and Elizabeth Close, designed some of the most celebrated modern homes in the state, and Elizabeth was the first woman to receive the prestigious AIA Minnesota Gold Medal.

roof gardens to university master plans. Its presentations are just as likely to include watercolor plans as photo-montage site views. Once, CLA used the entire entry hallway to create a full-scale mock-up of Como Conservatory's new bonsai room.

The maelstrom of paper on the amazing wall seems to get turned on its side in the large workroom. One desk blends into the next, the sea of drawings stretching nearly wall to wall. Reminiscent of a mid-century architectural drafting room, the space clearly has no hierarchy. Close's desk looks just like everybody else's: no dividers, no additional real estate. "It's a simple space, but there's plenty of room," says Close, looking out over the creative mess. "And it's definitely lived in."

—Adam Regn Arvidson

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STARTING OUT

Welcome to Synthesis, a series of short articles exploring sustainability through the lens of architecture and design. The Synthesis dialogue will evolve, but always with a singular purpose: to explore our ongoing quest as human beings to design a better life for ourselves, for others, and for future generations. The first article, "In Search of Clarity," offers some perspective on the definition and intent of sustainability and sustainable design.

In Search of Clarity

By Doug Pierce, AIA

Sustainability. There is a sense of mystery surrounding the concept, and as the dialogue about it moves from the margins of society into the mainstream, the questions keep piling up. It's a notoriously perplexing subject that expands endlessly across a range of issues, all the while taking deep dives into seemingly endless detail. And depending on who is at the wheel, the definitions being tossed around can be as different as light sweet crude and glacial runoff.

The definition of sustainable design is as difficult to pin down as that of sustainability, prompting many exasperated observers to ask, "Can someone just quickly tell us what it *really* is so we can get on with it?" Having explored the sustainable-design dialogue for many years, I can say with certainty that this provocative topic escapes simple answers. To better understand sustainable design, it's helpful to know a little about the larger frame of sustainability. The oft-dispatched sound bite is that sustainability covers economics, social issues, and the environment. Since the 1980s, the United Nations has defined sustainable development as "meeting the needs of the present without compromising the ability of future generations to meet their own needs."

While this is all true, these short descriptions, even when combined, fail to offer an adequate definition. A complete definition of modern sustainability is elusive because it has no common point of reference, but there is more agreement on the meaning than may be readily apparent. I would summarize sustainability as a full-scale social and technical movement emerging through

millions of people and organizations around the world. This new, evolving pattern of civilization is grounded in hope, science, spirituality, environmental urgency, a wide range of issues surrounding social inequity, and the broad use of humanity's latest power tool, the computer. This new pattern brings into view an abundance of fresh solutions, an elevated understanding of human purpose, and a restructuring of values, all softly focused through the wide-angle lens of ecology.

Since the 1980s, the United Nations has defined sustainable development as "meeting the needs of the present without compromising the ability of future generations to meet their own needs."

The egalitarian flux of the movement gives it soul. The broad shift of consciousness it inspires, in which more and more humans view the life surrounding them as awe-inspiring, even miraculous, represents an opportunity for our species to mature and bring about change equal to that of the Agricultural and Industrial Revolutions combined.

Ultimately, modern sustainability is all about design—design defined as *intentional action guided by reflective thought*. It's about design and problem solving that generate elegant and highly effective solutions of all kinds. It's about design that

Synthesis is a series of articles by Doug Pierce, AIA, and other green architects and activists that pull together the various elements of sustainability.

SYNTHESIS

>> continued on page 54

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We were the first visitors that day, and as I climbed the stairs to what had been the largest religious building in the Roman Empire, I reflected on the site's millennia of history.

In Wayfarer, architects and other design enthusiasts share their experiences of architectural environments around the world.

WAYFARER

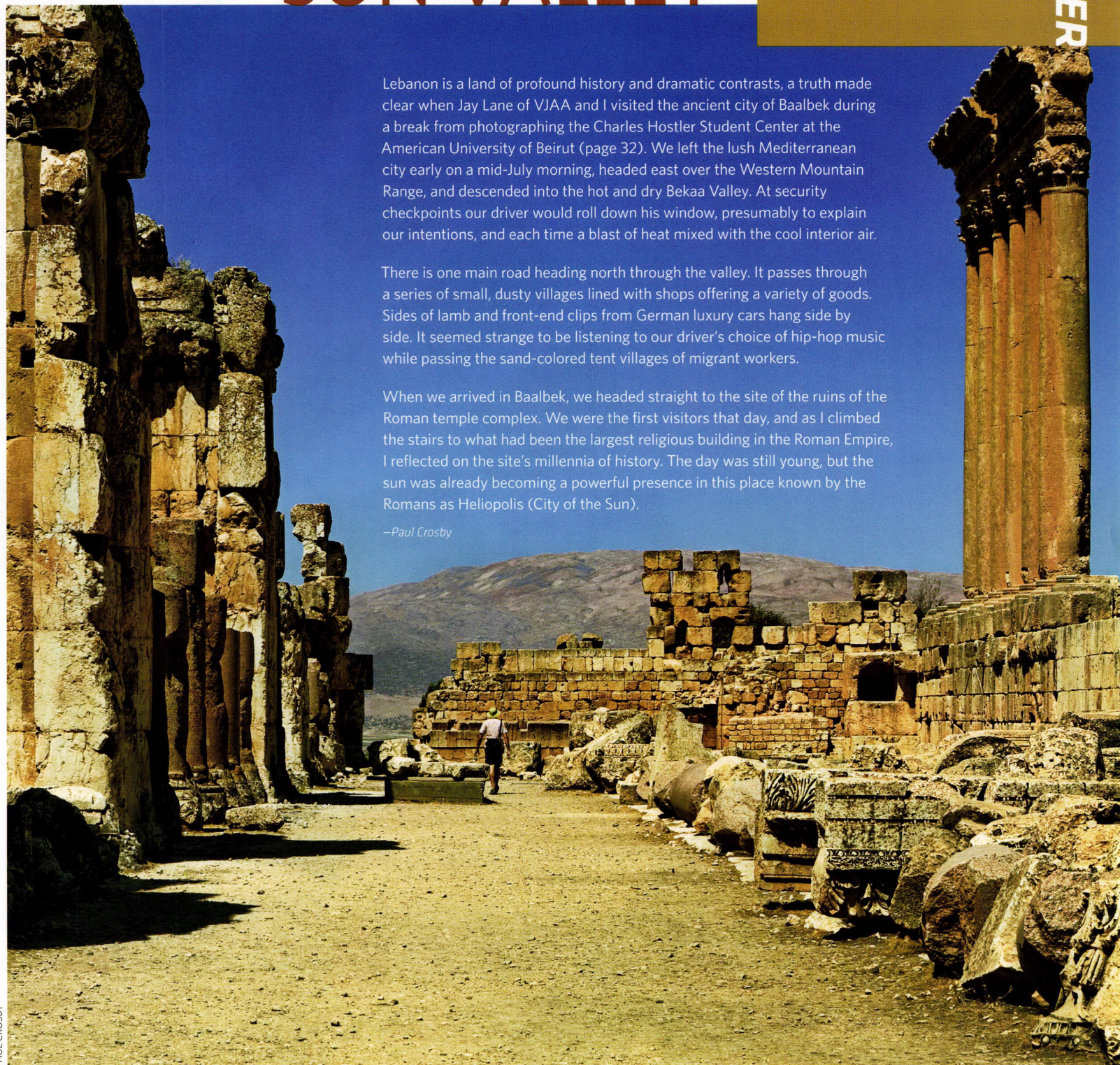
SUN VALLEY

Lebanon is a land of profound history and dramatic contrasts, a truth made clear when Jay Lane of VJAA and I visited the ancient city of Baalbek during a break from photographing the Charles Hostler Student Center at the American University of Beirut (page 32). We left the lush Mediterranean city early on a mid-July morning, headed east over the Western Mountain Range, and descended into the hot and dry Bekaa Valley. At security checkpoints our driver would roll down his window, presumably to explain our intentions, and each time a blast of heat mixed with the cool interior air.

There is one main road heading north through the valley. It passes through a series of small, dusty villages lined with shops offering a variety of goods. Sides of lamb and front-end clips from German luxury cars hang side by side. It seemed strange to be listening to our driver's choice of hip-hop music while passing the sand-colored tent villages of migrant workers.

When we arrived in Baalbek, we headed straight to the site of the ruins of the Roman temple complex. We were the first visitors that day, and as I climbed the stairs to what had been the largest religious building in the Roman Empire, I reflected on the site's millennia of history. The day was still young, but the sun was already becoming a powerful presence in this place known by the Romans as Heliopolis (City of the Sun).

—Paul Crosby



Sustainable design is an environmentally responsible way to help lower the carbon footprint of homes in the environment and the community. With increasing concerns regarding climate change, energy usage, indoor air quality and emissions, engaging an AIA Architect is critical.

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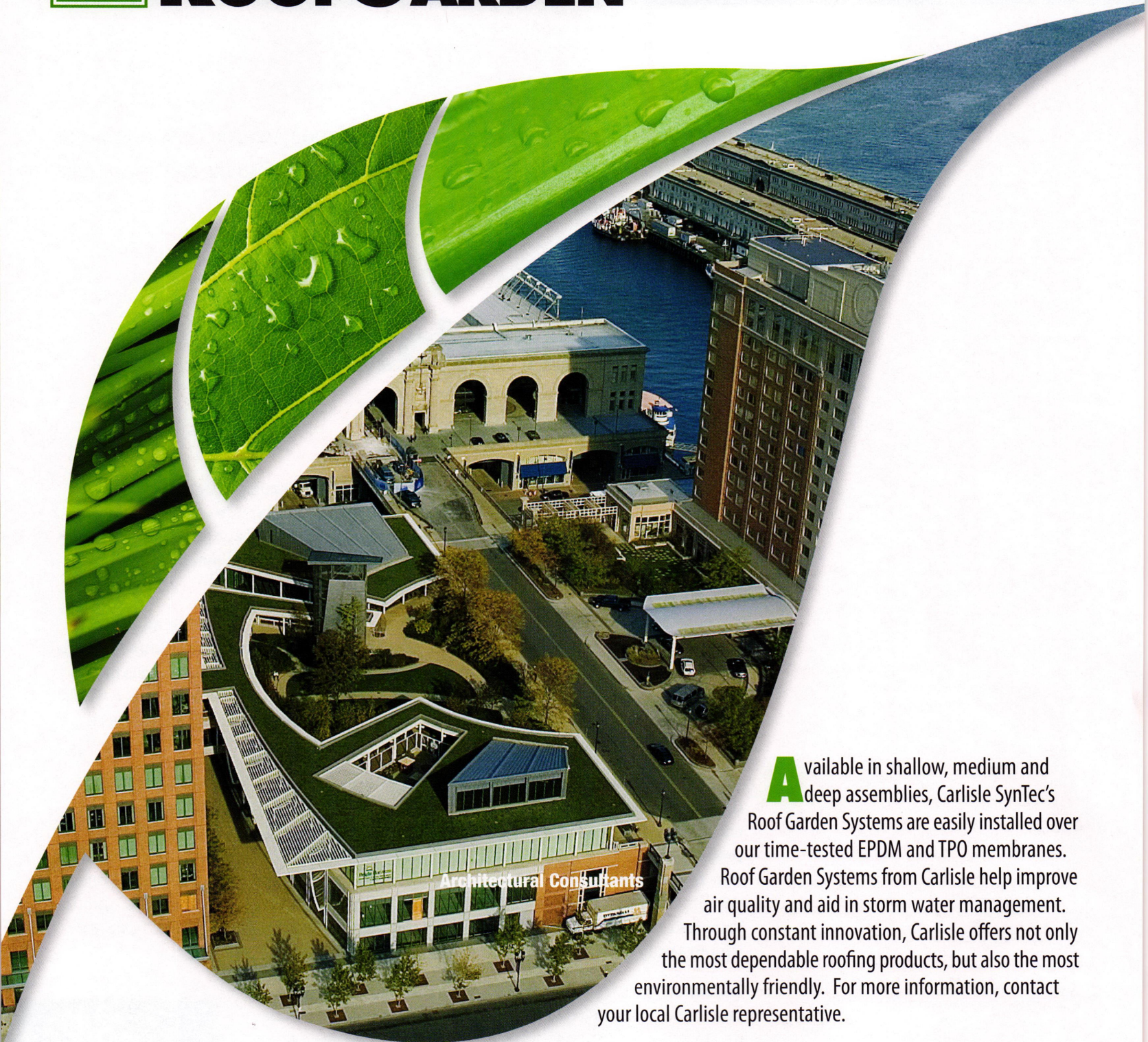
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We were surprised and delighted to learn that the 11 winners represented the work of 8 different firms.
That speaks to a very strong design culture in Minnesota. —Jury comment

The 2008 AIA Minnesota Honor Awards celebrate great buildings, but they also remind architects that pursuing quality design is a reward unto itself

The Paradox of Awards

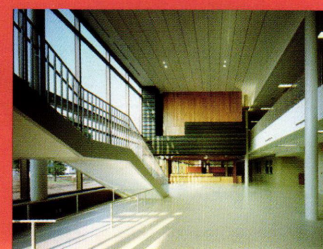
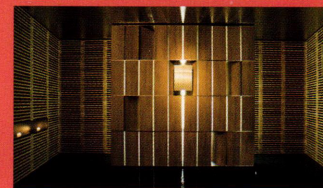
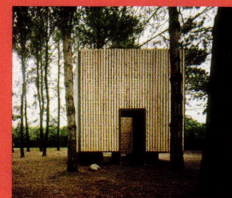
At the AIA Minnesota convention this past November, psychologist Richard Farson, a former public member of the AIA National board, spoke about his new book, *The Power of Design*, which includes a chapter critical of awards programs as having the paradoxical effect of de-motivating designers and distracting them from the real work of serving people.

Farson has a point, if architects take awards too seriously and make winning them the point of their practice. But when awards are put in proper perspective, as unanticipated tokens of appreciation, they do serve an important purpose. Despite their focus on individual projects, awards programs primarily indicate what the profession as a whole regards as its best efforts, while offering an invaluable reminder that architects need to find intrinsic rewards in their work and never count on recognition.

In that light, the 2008 AIA Minnesota Honor Awards jury had much to teach. The three jurors—Merrill Elam, FAIA, Bruce Fowle, FAIA, and Sebastian Schmaling, AIA, each profiled on the following page—focused as much on the whole as on individual projects. They continually praised, for example, the quality of construction and detailing they found in many of the 104 submissions, as well as the unassuming and unadorned design—“the clean Minnesota look,” in their words—in much of what they saw. And they dispersed their recognition widely, with 8 different firms responsible for the 11 award-winning projects, each representing a different building type.

So look at these awards in two ways. On one hand, they take the measure of what we collectively value. On the other, they remind us to seek our real rewards in what we do every day, even if no one ever notices.

By Thomas Fisher, Assoc. AIA



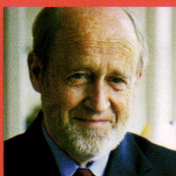
The Jury Is In

MACK SCOGIN
MERRILL ELAM ARCHITECTS



1. MERRILL ELAM, FAIA, is a principal of Mack Scogin Merrill Elam Architects in Atlanta, Georgia. With Mack Scogin, she received the 1995 Academy Award in Architecture from the American Academy of Arts and Letters, and a 2008 Honorary Fellowship in the Royal Institute of British Architects (RIBA). Their work has garnered six National AIA Awards for Design Excellence, and their current projects include the Yale University Health Services Center in New Haven, Connecticut; the Gates Center for Computer Science at Carnegie Mellon University in Pittsburgh, Pennsylvania; and the new U.S. Federal Courthouse in Austin, Texas. In addition to her practice, she has taught or lectured at numerous schools including Yale University, the Harvard University Graduate School of Design, and the Southern California Institute of Architecture (SCI-Arc).

DAVID SUNDBERG/ESTO



2. BRUCE FOWLE, FAIA, cofounded Fox & Fowle (now FXFOWLE) Architects in New York City in 1978 on the philosophical basis that architecture must be conscious and respectful of context, utility, and sustainability while elevating the human condition. The architecture, interior design, planning, and urban design firm does work around the globe and now has a second office in Dubai. Under Fowle's design leadership, the firm has won international recognition for design excellence and green building innovations. Its numerous major awards include a National AIA Honor Award for the Condé Nast Building in Manhattan, the first green skyscraper in the United States. FXFOWLE collaborated with Renzo Piano on the celebrated New York Times Building.

JOHNSEN SCHMALING
ARCHITECTS



3. SEBASTIAN SCHMALING, AIA, cofounded Johnsen Schmaling Architects, a Milwaukee-based design and research studio, in 2003 with Brian Johnsen, AIA. Practicing in a region shaped by the tensions between urban rust belt and agrarian hinterland, Schmaling and Johnsen use both city and rural sites as complementary laboratories for their ongoing architectural investigations. The firm's honors include two National AIA Housing Design Awards, four Honor Awards and three Merit Awards from AIA Wisconsin, an *Architectural Record* Interiors Award, and a 2008 Emerging Voices Award from the Architectural League of New York. Schmaling, a native of Berlin, received a Master of Architecture and Urban Design from Harvard University, and he regularly teaches at the University of Wisconsin-Milwaukee School of Architecture and Urban Planning.

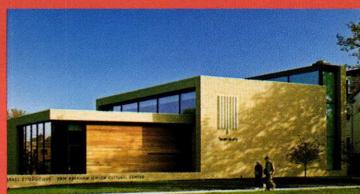
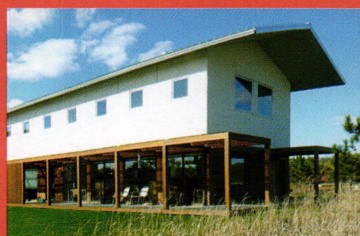
MACK SCOGIN
MERRILL ELAM ARCHITECTS



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KEVIN MIYAZAKI



2008 AIA MINNESOTA HONOR AWARD WINNER

B'nai Israel Synagogue

Inner Light





A beautifully austere new synagogue in Rochester illuminates the spiritual quest of its congregants

By Linda Mack

When the B'nai Israel congregation in Rochester, Minnesota, decided to build a synagogue, they interviewed six architecture firms. Only one team was not Jewish and had never built a synagogue. That team—Hammel, Green, and Abrahamson's Joan Soranno, AIA, John Cook, AIA, and Nick Potts, AIA—won the commission and designed a dignified 15,000-square-foot synagogue that earned a 2008 AIA Minnesota Honor Award. "It's a very restrained, very sophisticated project," says juror Bruce Fowle, FAIA, of FXFowle Architects in New York.

During the interview, "Joan gave an hour-and-a-half graduate-level lecture on Jewish synagogues," recalls Brooks Edwards, who chaired fundraising for the project. "She had clearly done her homework."

Does the scenario sound familiar? When Soranno and Cook competed to design a chapel in 2002 for United Theological Seminary, an ecumenical Protestant seminary in New Brighton, it was Soranno's personal interest in spiritual architecture that won them the commission. That chapel, whose interior receives abundant light through curving, honey-colored wood screens, was the duo's first religious work. It won both a 2004 AIA Minnesota Honor Award and a 2006 AIA National Honor Award.

Light plays a different but equally central role in the B'nai Israel Synagogue. "In religious architecture, the whole manipulation of light is very important," says Soranno, whose other high-profile projects include the Barbara Barker Center for Dance at the University of Minnesota and the University of Alaska Museum of the North in Fairbanks.

At first glance, it appears to be a typical suburban synagogue, but a closer look reveals subtle reinterpretations, such as the gorgeous Torah wall. —Jury comment

B'nai Israel, a 200-member congregation of both Reform and Conservative Jews, had been holding services in a Mormon church, complete with traditional red brick and a steeple. The congregation had long owned that property on Second Street Southwest, the city's main thoroughfare, and purchased some houses and a commercial property behind it to provide space for parking.

To understand the planning of synagogues, Soranno spent six weeks studying Judaism's architecture. She found that the rules weren't many but some were of utmost importance. Ideally, the sanctuary faces east, toward Jerusalem.

The most sacred element is the ark, where the Torah scrolls are held. Other essential features are the bimah, or raised area for the reading table and lectern, and the hanging eternal light.

With these elements in mind, the team laid out the building on the narrow block-long site. The sanctuary and adjacent social hall occupy a tall, clerestory-lit box that strongly marks the corner on Second Street Southwest. Behind it, the building steps down to hold the library, catering kitchen, and the rabbi's office. The religious school is on the lower level, which, thanks to a six-foot

>> continued on page 57

B'NAI ISRAEL SYNAGOGUE

Location:

Rochester, Minnesota

Client:

B'nai Israel Synagogue

Architect:

HGA Architects and Engineers
www.hga.com

Principal-in-charge:

Daniel Avchen, FAIA

Project team:

Joan Soranno, AIA;
John Cook, AIA;
Nick Potts, Assoc. AIA;
Matthew Kreilich, AIA

Energy modeling:

HGA

Landscape architect:

HGA

General contractor:

Alvin E. Benike, Inc.

Size:

15,000 square feet

Cost:

\$3.1 million

Completion date:

October 2008

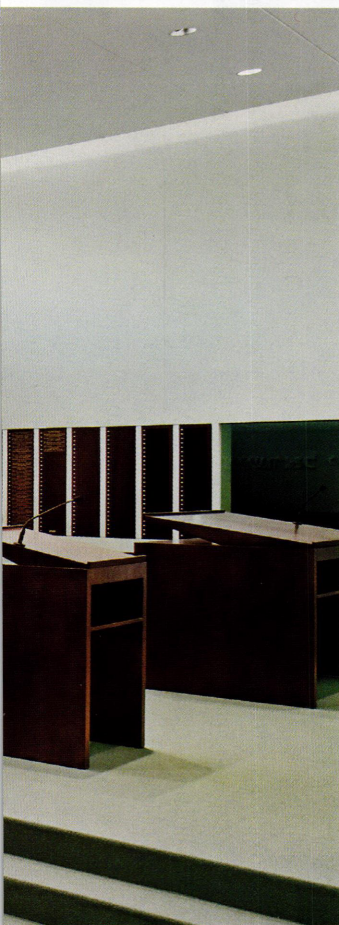
Photographer:

Michael Moran





A large window (left) on the side street opens a view into the synagogue sanctuary. The building's clean lines create a dignified presence; the stepped-down massing and use of brick and glass (below) makes the building compatible with the surrounding residential neighborhood. An abstract menorah of glass fins identifies the synagogue on its public side.



Inside, the simple, austere finishes and natural light create "a very calming feel," says congregation member Brooks Edwards.

Every one of the 150 seats is close to the bimah. The social hall behind does double duty as extra seating on High Holidays and special occasions. The high clerestory rims the sanctuary in natural light.



UP ON THE ROOF



The office addition to the Hawks Boots factory sits on the roof overlooking Duluth Harbor. The glu-lam structure allows for large expanses of glass and a cantilevered porch.



DULUTH-BASED LOLL DESIGNS AND EPICUREAN CUTTING SURFACES MADE A SERIES OF LAUDABLE DECISIONS WHEN THEY SET ABOUT ADDING OFFICE SPACE TO THEIR MANUFACTURING FACILITY: THEY HIRED SALMELA ARCHITECT, BUILT THE ADDITION ATOP THE FACTORY TO MINIMIZE ENVIRONMENTAL IMPACT, AND CLAD THE STRUCTURE IN THE SAME SUSTAINABLE MATERIAL THEY USE IN THEIR CUTTING BOARDS AND OUTDOOR FURNITURE

BY THOMAS FISHER, ASSOC. AIA

**HAWKS BOOTS
MANUFACTURING FACILITY**

Location:
Duluth, Minnesota

Client:
Hawks Boots, LLC (Loll Designs
and Epicurean Cutting Surfaces)
www.lolldesigns.com
www.epicureanncs.com

Architect:
Salmela Architect
www.salmelaarchitect.com

Principal-in-charge:
David Salmela, FAIA

Project architect:
Carly Coulson, AIA

General contractor:
Johnson Wilson Constructors

Size:
22,600 square feet

Cost:
\$1.4 million

Completion date:
2006

Photographer:
Peter Bastianelli-Kerze

Two grassy mounds cover the concrete debris on the site and funnel visitors to the entrance of the office, whose black exterior cladding and interior finish, as well as the architect-designed cubicles, all use the recycled materials found in the companies' products. Plywood, painted in a checkerboard pattern, serves as the flooring.



WHAT CEMENTED THE ARCHITECT-CLIENT RELATIONSHIP WAS SALMELA'S SUGGESTION OF THE FIBER-COMPOSITE BOARD THAT EPICUREAN USES IN ITS CUTTING BOARDS AS A POSSIBLE CLADDING MATERIAL FOR THE BUILDING. "WE REALIZED IN THE FIRST 15 MINUTES THAT THEY HAD AN AMAZING PRODUCT," SALMELA RECALLS.

What will factories in a green economy look like? Hawks Boots, a renovated industrial building in Duluth, with a rooftop office addition designed by David Salmela, FAIA, gives us a good idea. The client—"a young, progressive company," says Salmela, "with innovative, sustainability-minded products"—epitomizes a green-economy manufacturer. The company started as a design-build firm, making skateboard parks out of a paper-based fiber-composite surface material, with structures made out of post-consumer high-density polyethylene derived from recycled plastic containers. Eventually, the business evolved into two companies that make cutting boards (Epicurean Cutting Surfaces) and outdoor furniture (Loll Designs) using the same two sustainable materials. "We're a little different from other companies," admits Loll Designs CEO Greg Benson. "When it came time to expand our facilities, we didn't want something traditional."

Rather than build a new building from scratch, they bought an existing 80-year-old factory that had had several additions over the years and that had been used, most recently, to manufacture concrete burial vaults. The factory backs up into a hill, and its easily accessible roof boasts a spectacular view of the St. Louis River and Duluth Harbor off in the distance. At the same time, the four-acre site contained contaminated soil, cement waste, and concrete debris, which the new owners cleaned up with the oversight of the Minnesota Pollution Control Agency.

But the building lacked adequate office space, and so Benson and his two business partners, David Benson and Tony Ciardelli, approached David Salmela. "We knew about David's buildings, such as his Gooseberry Falls visitor center," says Benson, "and we knew that he could give us something that was comfortable to work in." That Salmela had worked on an industrial building earlier in his career was also a plus. What cemented the relationship was Salmela's suggestion of the fiber-composite board that Epicurean uses in

>> continued on page 58



Talk about sustainability: The company didn't tear down and start over.
The simple rooftop insertion creates a whole new image for the building. —Jury comment



Cascading down a hill
to the Mediterranean Sea,
the American University of
Beirut's bustling new student recreation complex
applies both cutting-edge
and traditional
green cooling strategies

By Nancy A. Miller

Sea Green

The American University of Beirut is located on a steep hill overlooking the Mediterranean Sea, in one of the most densely planted areas of the city. During the day, shade-cooled air from the north-facing campus flows down the hillside toward the waterfront. At night, cool winds blow inland from the sea. The university's new Charles Hostler Student Center, designed by VJAA and winner of both a 2008 AIA Minnesota Honor Award and a 2009 AIA National Honor Award, sits in the middle of this natural air-circulation system between the main upper campus and the Corniche, Beirut's waterfront promenade. In both location and design, the Hostler Center is a natural mediator of climate and urban space.


The complex contains gathering spaces, sports facilities, an auditorium, and underground parking, divided among five sandstone-clad buildings in a field of three plazas that step down toward the sea. A tight circulation network of stairs and paths weaves these elements together. VJAA located the buildings—individually and as a group—in response to Beirut's urban form, circulation patterns, solar orientation, and prevailing winds to create a complex that both echoes and enhances the structure of the existing city.

"We started designing the project by looking at how people have adapted their architectures to the Mediterranean climate," says firm principal Jennifer Yoos, AIA. Adds fellow principal Vincent James, FAIA: "In the end, we combined highly sophisticated green technologies, including radiant surfaces, seawater cooling, and high-efficiency equipment, with traditional, even ancient, environmental concepts in the region, such as courtyard spaces, overhead shading strategies, moving water, and landscaped roof terraces."

>> continued on page 54

The five buildings of the Charles Hostler Student Center are located on three terraces and oriented in response to sun, wind, city, and sea. The design combines traditional materials and innovative technology in a modern expression that reflects local culture.





An interesting reinterpretation of vernacular Lebanese architecture. With its street life and market atmosphere, it becomes a place. —Jury comment

GYMNASIUM

SQUASH COURT

POOL

CAFE

AUDITORIUM

**CHARLES HOSTLER
STUDENT CENTER**

Location:
Beirut, Lebanon

Client:
American University of Beirut

Architect:
VJAA
www.vjaa.com

Principals:
Vincent James, FAIA; Jennifer
Yoos, AIA; Nathan Knutson, AIA
(managing principal)

Project architect:
Paul Yaggie, AIA

Project coordinator:
Jay Lane

Energy and comfort concept:
Transsolar Energietechnik GmbH

Landscape architect:
Hargreaves Associates
www.hargreaves.com

General contractor:
Karagulla Engineering
and Contracting

Size:
204,000-square-foot building,
496,000-square-foot site

Cost:
\$17 million (translated
to \$30 million in the U.S.
construction market)

Completion date:
May 2008

Photographer:
Paul Crosby

Animating THE COLOSSUS



Gladstone Community Center and Natatorium

A material palette of brick, zinc, and custom-designed precast concrete—and a pinching of the roofline and the building itself—helped to break down the structure's enormous scale and add character.

With a variegated exterior and a few inspired twists, Ankeny Kell Architects elevates a big-box community center and natatorium into something far more engaging

BY CAMILLE LEFEVRE

Designing gigantic sports and recreational buildings with cavernous interior spaces isn't anything new for Ankeny Kell Architects of St. Paul. Nor is the firm unfamiliar with public building projects that facilitate, support, and reflect community, as the firm has won numerous awards for such projects. But when the city of Gladstone, Missouri, and the North Kansas City School District decided to combine resources for a new community center with a natatorium for competition swimming, the challenge became designing a building that could accommodate divergent uses.

"While the community center needs to be accessible and comfortable for the neighborhood 365 days a year," says Ankeny Kell principal Mark Wentzell, AIA, "the school district's need for a competition swimming pool comes up only a few times annually." Also, Wentzell continues, "These building types tend to be very large boxes because of the huge spaces in them, such as a natatorium or gymnasium."



Smart and inexpensive. The interior spaces are filled with light. The community that built this must be feeling pretty good about themselves. —Jury comment

During a four-day design charrette with their clients in a Gladstone City Hall conference room, Wentzell and his design team came up with a “little trick” to animate the rooflines of the box and give the building movement and flow: “On the exterior, we pinched the box on both sides and flared it a little to give the structure more grace and reduce the scale of each façade,” Wentzell explains.

Because the sloping site lies within Gladstone’s historic Central Park, in a neighborhood of single-family homes, Ankeny Kell slightly tucked the structure into the slope on two sides to further reduce its scale. A metal portico and sunshade engages the sidewalk along the street, bringing it up to the zinc-and-glass-clad entrance.

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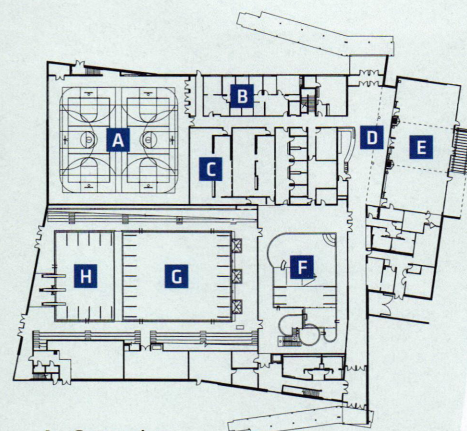


Interior colors were carefully selected to give the large spaces vivacity and warmth, and windows were located to bring in sunlight without glare.





The entry's airy, daylight interior communicates an openness to the larger community, which uses the building both for high-school swim competitions and for neighborhood recreation.



- A Gymnasium
- B Offices
- C Locker rooms
- D Lobby
- E Community room
- F Leisure pool
- G Competition pool
- H Diving well

GLADSTONE COMMUNITY CENTER AND NATATORIUM

Location:

Gladstone, Missouri

Clients:

City of Gladstone and
North Kansas City School District

Design architect:

Ankeny Kell Architects
www.ankenykell.com

Principal-in-charge:

Mark Wentzell, AIA

Project lead designer:

Mark Wentzell, AIA

Architect of record:

Gould Evans Associates
www.goulddevans.com

Energy modeling:

Henderson Engineers

Landscape architect:

Gould Evans Associates

Construction manager:

McCown Gordon Construction

Size:

84,000 square feet

Cost:

\$17 million

Completion date:

February 2008

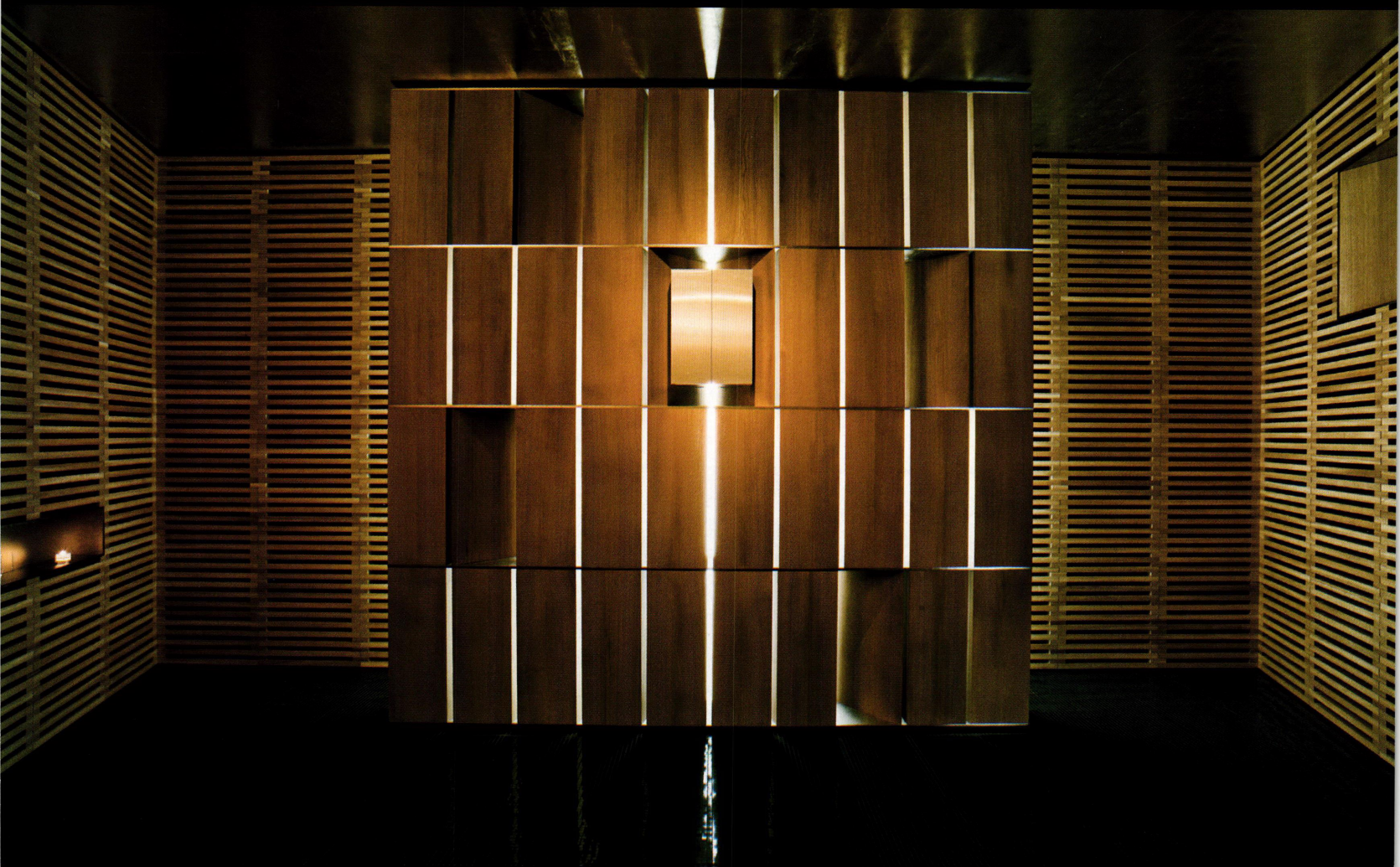
Photographer:

Mike Sinclair

2008 AIA MINNESOTA HONOR AWARD WINNER

Blessed Sacrament Chapel, St. John's Abbey

AN ELEGANT EXPRESSION OF A SIMPLE MATERIAL—WOOD—TRANSFORMS
AN OFFICE AT ST. JOHN'S ABBEY CHURCH INTO AN ETHEREAL SPACE FOR PRAYER AND REFLECTION



The light filtering through in different ways creates an ephemeral atmosphere. The design details, execution, and craftsmanship are all remarkable. —Jury comment

IN THE MATERIAL WORLD

BY NANCY A. MILLER

The principal material expression of Marcel Breuer's Abbey Church at St. John's University, built in 1961, is Any contemporary addition to expected to echo the materiality

VJAA's design of the Blessed Sacrament Chapel—the renovation of a small trapezoidal office adjacent to the church—does precisely that. But its references to concrete are subtle, even conceptual. The principal material of the Blessed Sacrament Chapel is wood, mediated by the delicate use of metals and light. "Our intent was to create a chapel that resonated with Breuer's work without imitating it," says VJAA principal Vincent James, FAIA. One glimpse through the simple opening in the east wall of the church into the chapel reveals a design that is simultaneously a natural extension of Breuer's church and a space apart.

In Catholic tradition, "the Blessed Sacrament" refers to the body and blood of Christ, represented in the form of bread and wine, which is given in the Eucharist, or Holy Communion. The Blessed Sacrament is held in a tabernacle, built into the reredos wall—traditionally an ornamental screen located behind the altar. To interpret this holy tradition in the context of St. John's Abbey Church, VJAA designers found inspiration in Breuer's limited use of materials such as platinum and gold leaf, copper, glazed tile, and colored glass. They recognized that Breuer found in such materials the power to manipulate light and shadow to dramatic architectural effect.

VJAA's design combines the light-handed use of such materials with a reinterpretation of the expression of Breuer's concrete, in wood. "The wood elements in the chapel are variations on material ideas found in the concrete construction of the original church," James explains. "We were interested in how the angled planes of the concrete openings at the periphery carried light along their surface. The reredos wall uses this concept with angled blocks varying in orientation to carry light across its surfaces. The color of the wood creates an amber light in the space." Adds fellow principal Jennifer Yoos, AIA: "The acoustic wall slats around the perimeter are based on the patterns of the wood formwork used in the church and the proportions of the slats used in creating the original doors. In the church these patterns are subtle and barely noticed; we felt that by amplifying them in the chapel it would increase people's awareness of these details when they returned to the church." Taking its cues from the Breuer masterwork, VJAA's subtle and sophisticated chapel uses a minimal number of elements and materials to create an architecture of sacred experience.

A simple wood-framed doorway in the east wall of St. John's Abbey Church provides a compelling glimpse of, and access to, the Blessed Sacrament Chapel. The materials of the chapel both complement and contrast with the materials used by Marcel Breuer in his design of the church.

BLESSED SACRAMENT CHAPEL, ST. JOHN'S ABBEY

Location:
Collegeville, Minnesota

Client:
St. John's Abbey

Architect:
VJAA
www.vjaa.com

Principals:
Vincent James, FAIA;
Jennifer Yoos, AIA;
Nathan Knutson, AIA
(managing principal)

Project architect:
James Moore, AIA

**General contractor
and finish carpentry:**
St. Paul Fabricating
and Decorating Company

Size: 187 square feet

Cost: \$157,201

Completion date:
August 2008

Photographer:
Paul Crosby



Technical and community colleges are often uninspired buildings.
This addition and renovation brings the students and faculty up a notch. —Jury comment





PERKINS+WILL

School Pride

An inviting, light-filled addition and renovation at St. Cloud Technical College creates something the school had always lacked: a true campus atmosphere

By Camille LeFevre

St. Cloud Technical College's new two-story glass-walled atrium offers easy access to student services and serves as a "monumental living room" for students, staff, and faculty.

PETER BASTIANELLI-KERZE

ST. CLOUD TECHNICAL COLLEGE & WORKFORCE CENTER ADDITION AND RENOVATION

Location:
St. Cloud, Minnesota

Client:
Minnesota State
Colleges & Universities
(MNSCU) System

Architect:
Perkins+Will
www.perkinswill.com

Design principal:
David Dimond, AIA

Senior designer:
Paul Neuhaus, AIA

Energy modeling:
The Weidt Group and Xcel
Energy's Energy Design
Assistance Program
twgi.com

Landscape architect:
Close Landscape
Architecture+
www.closeandarch.com

General contractor:
Donlar Construction Inc.

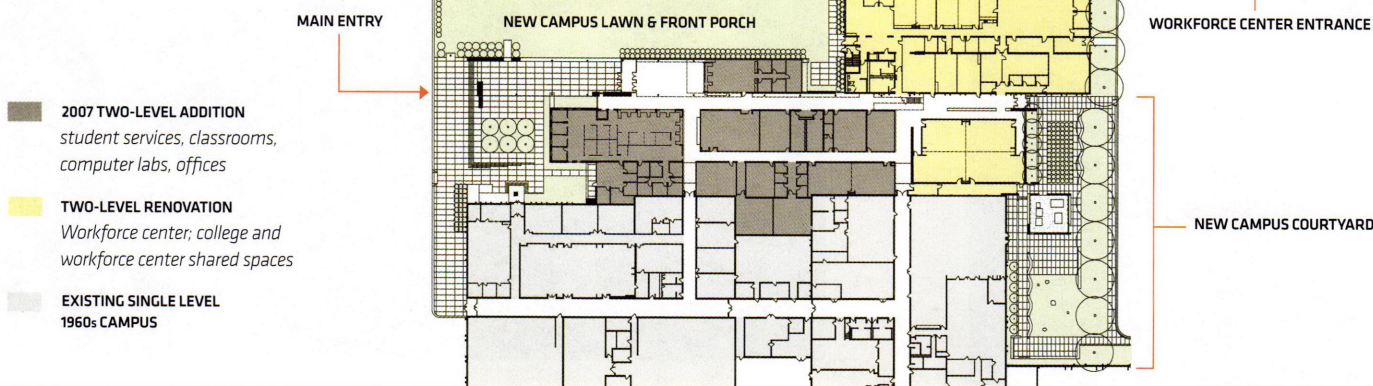
Size:
40,000 square feet
new; 48,000 square
feet renovation

Cost:
\$10.4 million

Completion date:
February 2007

Photographers:
Peter Bastianelli-Kerze;
Lucie Marusin,
Perkins+Will

MAIN LEVEL PLAN



St. Cloud Technical College had long suffered from an identity problem, in large part because of its design. Founded in 1965, and now part of the Minnesota State Colleges & Universities (MNSCU) system, the college had expanded multiple times, creating a nearly 300,000-square-foot, one-level facility. "An unfortunate result of the steady growth was an abundance of long interior halls and unrelated entry doors that challenged student wayfinding," says Perkins+Will principal David Dimond, AIA.

In 2007, however, Perkins+Will designed a new glass and copper-clad, 40,000-square-foot front entrance and atrium for the growing college that overlooks a sweeping lawn, functions as a student-faculty

gathering space, and houses student services, computer labs, and classrooms. In addition, the firm renovated 48,000 square feet into multipurpose classrooms, a workforce center, and a daylight east-west pedestrian "street" that links to student parking.

"St. Cloud Technical College now has a real college entrance that begins outside and moves students inside as it welcomes them with a light and bright atmosphere," enthuses SCTC president Joyce Helens. The light-filled atrium, she adds, not only provides student services "in the round, in a 'one-stop shop' for information and assistance"; it also serves as an area in which to host arts activities and events (older technical schools typically don't have any gathering

space other than the cafeteria). In short, she concludes, the new entrance and addition are "uplifting and raise one's sights to new possibilities."

Perkins+Will came on the scene after a pre-design by another firm had already been completed. That pre-design sited the new front entrance on the building's east side, overlooking a parking lot. One day, then-president Joan Barrett-Volkmuth beckoned Dimond to the northwest side of the campus and asked, "What do you think if we put the new addition here?"

"I knew she was right," says Dimond. "The east side intuitively seemed wrong, and the work we'd already done on the project showed the northwest corner really was the place for the new entry. The key element was the beautiful existing lawn, which dovetailed with Joan's idea of a campus with outdoor spaces, and our idea of an addition with a large front porch as part of the front entrance."

The design team also transformed the college's two-story administrative building into a Minnesota Workforce Center, a state-funded program that offers career and job-placement services. The college and center now have their own entrances.



PERKINS+WILL

The front porch is actually a brick-and-concrete plinth elevated above the lawn, “so it becomes a special place,” Dimond explains. The two-story glass-walled atrium for gathering and student services is “a monumental living room,” he continues. As the new addition stretches west across the lawn, a one-story layer of high-performance, low-E glass opens up the building on the inside where offices are housed; the upper portion, where classrooms are located, was clad in copper.

About the exterior materials, Dimond says, “The MNSCU system has had strict building standards since the 1990s, which challenged our inventiveness. We needed to find a material to fit with the durable, timeless quality of brick—MNSCU’s material of choice—and perform as a light roof wrapper “floating” above the glass, creating the roof plane over the porch. We chose copper for that duty.”

Horizontal copper siding “was a purposeful choice,” he continues, “as we visually stretched the building, lawn, porch, and parking lot into a single welcoming embrace of students, guiding them inside.”

>> continued on page 62

LUCIE MARUSIN



A welcoming walkway with sunshades and curved seating on the east side of the complex adds to the school's mix of indoor and outdoor spaces.



be our guest

The long-awaited St. John's Abbey Guesthouse in Collegeville, Minnesota, offers visitors an experience of monastic life in a lakeside setting

By Christopher Hudson

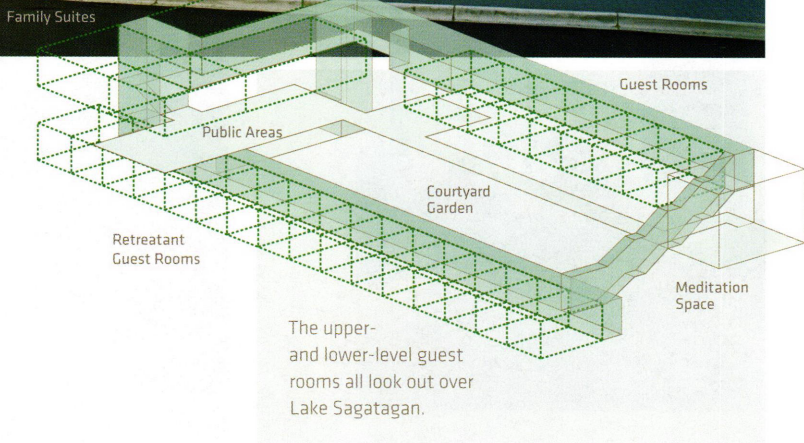
Hospitality means different things to different people. For the operators of the latest boutique hotels in Minneapolis, hospitality translates to offering an elite level of personalized service and high-design environments for dining and drinks, work and rest. For the monks of St. John's Abbey in Collegeville, hospitality means receiving guests as they would Christ and providing retreatants with quiet, unadorned spaces for study and reflection. The latter meaning is given architectural expression in the beautifully austere, AIA Minnesota Honor Award-winning St. John's Abbey Guesthouse, designed by VJAA.

But don't let the calming minimalism of the guesthouse, which can accommodate up to 50 visitors in 30 small rooms and suites, fool you into thinking the design was a simple exercise. VJAA was charged with conceiving a building that would reflect the Benedictine principles of integrity, durability, frugality, hospitality, and environmental stewardship; immerse guests in the wooded surroundings of Lake Sagatagan; respond to the 1950s campus master plan by modernist luminary Marcel Breuer; be both a respectful and worthy neighbor to Breuer's iconic abbey church,

science center, and library; and do all this within a tight budget. No easy task, to be sure.

VJAA fulfilled these requirements by arranging the guesthouse into three L-shaped levels that create a midlevel courtyard terrace overlooking the lake, and using economical precast concrete (block and plank) as both structure and finish. The modestly furnished guest rooms—on the upper floor and tucked beneath the terrace on the lower level—all enjoy wide views of the lake and trees, as do the lobby, dining areas, and meditation room on the main level. Translucent channel glass lining the main- and upper-level corridors and a light well reaching down to the lower-level corridor bring additional light into the building. Every space in this spare, intimate guesthouse extends a simple Benedictine welcome. **AMN**

A three-page feature on the St. John's Abbey Guesthouse appeared in the January/February 2008 issue of Architecture Minnesota.



ST. JOHN'S ABBEY GUESTHOUSE

Location:

Collegeville, Minnesota

Client:

St. John's Abbey

Architect:

VJAA, www.vjaa.com

Principals:

Vincent James, FAIA;
Jennifer Yoos, AIA;
Nathan Knutson, AIA
(managing principal)

Landscape architect:

[oslund.and.assoc.](http://oslund.and.assoc.com)
www.oaala.com

Construction manager:

Knutson Construction
Services

Size:

29,500 square feet

Cost:

\$6.9 million

Completion date:

December 2006

Photographer:

Paul Crosby



PINE/CONE

Location:

Chaska, Minnesota

Client:

Minnesota Landscape Arboretum
www.arboretum.umn.edu

Architect:

SALA Architects, Inc.
www.salaarc.com

Principal-in-charge:

David O'Brien Wagner, AIA

Project lead designer:

David O'Brien Wagner, AIA

General contractor:

Mike Otto Construction

Size:

256 square feet

Cost:

\$2,000

Completion date:

June 2007

Photographer:

Peter Bastianelli-Kerze

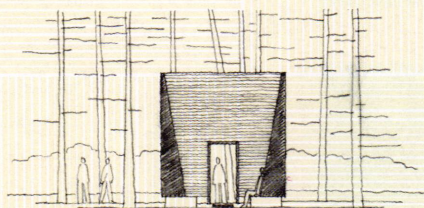
INTO the WOODS

It was a blustery winter afternoon when SALA architect David O'Brien Wagner, AIA, and a troop of fellow architects and artists toured the grounds of the Minnesota Landscape Arboretum in Chaska to get a first look at potential sites for their yet-to-be-conceived installations. Unfazed by the windchill, Wagner was struck by the majesty of a nearby stand of mature pines and wandered off the path to investigate. "The site spoke to me," he recalls. "The simple and strong vertical lines of the trees, the soft carpet of pine needles. I wanted to get people off the main path to experience this."

Wagner's installation for the annual arboretum exhibit took the form of a small floating cube, a minimalist modern garden folly waiting to be discovered by the more adventurous conifer enthusiast. But the wood-clad jewel box hovering low among the toothpick pines is not just a sculpture to be appreciated from a distance; two deep, charcoal-gray portals on opposite sides invite visitors into an outdoor room. Inside, the four walls gently tilt outward to frame the evergreen canopy overhead. The vaguely conical shape of the interior inspired Lauren Rath, Assoc. AIA, then a SALA intern, to suggest the name PINE/Cone.

Two gray benches slip out from below the hem of sustainably harvested Minnesota tamarack cribbing, offering visitors a place to rest. The geometry of the space draws eyes upward along the slanted bands of wood—except after a good rain. Then all eyes fall on the shallow black-granite basin at the center of the space. The granite-square-turned-reflecting-pool casts a phenomenological spell as the forest floor is transformed into bottomless sky.

Because PINE/Cone is not burdened by many of the challenges of conventional buildings—plumbing and mechanical systems, keeping the rain out, and the demands of a functional purpose, among others—it stands as a kind of pure architecture. Wagner and his SALA colleagues masterfully seized this rare opportunity to create a structure of rich simplicity that elegantly explores the relationship between humans and nature. **AMN**



SALA Architects crafts
a contemplative folly
at the Minnesota
Landscape Arboretum

By Phillip Glenn Koski, AIA

The kitchen table on the old turbine-room floor track is a wonderful device . . . A brilliant reinterpretation of the low-density suburban development . . . Lots of heavy timber. It's all so beautiful and rich. —Jury comments

It Takes **Two**

Two issues, that is, to showcase all 11 Honor Award selections. So we're saving the three residential winners—Salmela Architect's Yingst House, Alchemy's Whitney Loft Renovation, and Mayo Woodlands Plan #1 by ALTUS Architecture+Design, Coen+Partners, and Salmela Architect—for our May/June issue. Be sure to check back in the spring, because these three distinctive homes are as photogenic as they come.



WHITNEY LOFT RENOVATION

ALCHEMY ARCHITECTURE + ARTIFACTS



MAYO WOODLANDS PLAN #1

ALTUS ARCHITECTURE + DESIGN



YINGST HOUSE

PETER BASTIANELLI-KERZE



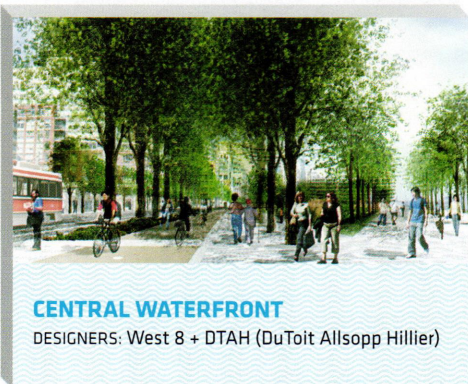
ON THE WATERFRONT

Toronto's massive, ongoing waterfront-revitalization effort has been powered not by developers but by robust funding and the vision of top landscape architects, architects, and urban designers. Is this risk-taking venture a relevant model for further waterfront enhancements in Duluth, Minneapolis, and St. Paul?

By Adam Regn Arvidson

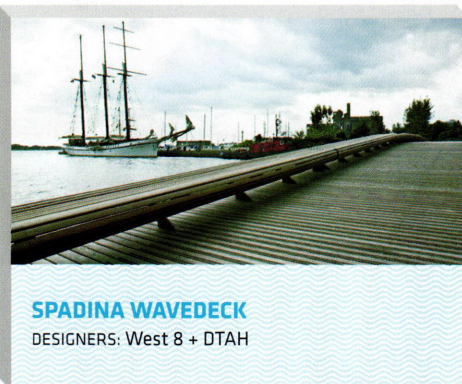
ALL IMAGES COURTESY OF WATERFRONT TORONTO

The vision for Toronto's Central Waterfront is drawn from what landscape architect Adriaan Geuze calls the Canadian landscape perspective: wooded shorelines and wooden docks. Minnesotans, of course, share that mental picture.



CENTRAL WATERFRONT

DESIGNERS: West 8 + DTAH (DuToit Allsopp Hillier)



SPADINA WAVEDECK

DESIGNERS: West 8 + DTAH



HTO PARK

DESIGNER: Janet Rosenberg + Associates

JANET ROSENBERG + ASSOCIATES



John Campbell isn't afraid to point out the shortcomings of Toronto's Lake Ontario waterfront. In his words, it lacks continuity. "It's hodgepodge and choppy," he says. "We haven't got that iconic waterfront." Campbell is in a position to change that. As CEO of the private agency Waterfront Toronto (www.waterfronttoronto.com), he is at the top of an effort to revitalize the mishmash of industrial sites, entertainment venues, underutilized green spaces, and transportation corridors that constitute the water's edge in Canada's largest city. Waterfront Toronto is accomplishing this with exceptional worldwide design talent, innovative ideas, and significant financial resources.

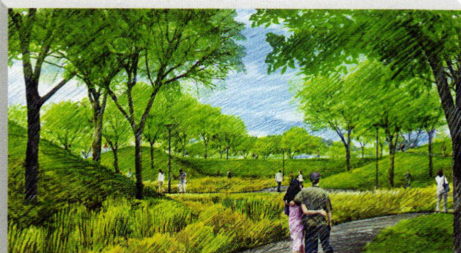
Thanks to endowments by the federal, provincial, and city governments, Campbell's organization has exclusive control of 2,000 acres of public waterfront and, at its inception in 2001, was handed \$1.3 billion Canadian (just over \$1 billion American). Ultimately, Waterfront Toronto plans to build 40,000 new housing units, 10 million square feet of employment space, and \$4.5 billion in public infrastructure improvements.

To this end, the organization is working on at least seven major design projects with a high-powered roster of landscape architects and architects: West 8, Janet Rosenberg, Field Operations, Urban Design Associates, Michael Van Valkenburgh, Canadian star Claude Cormier, and multiple national award winner Phillips Farevaag Smallerberg. Several of the largest commissions have come through design competitions, most notably the keystone of the whole undertaking, the Central Waterfront.



SHERBOURNE PARK

DESIGNER: Phillips Farevaag Smallerberg



DON RIVER PARK

DESIGNER: Michael Van Valkenburgh Associates



LAKE ONTARIO PARK

DESIGNER: Field Operations



A number of landmarks and destinations line Toronto's Lake Ontario waterfront.

- | | | |
|-----------------------------|------------------------------------|--------------------------|
| a Historic Fort York | d Rogers Centre | g Toronto Islands |
| b Downtown Airport | e CN Tower | h Lower Don Lands |
| c Toronto Music Park | f Central Business District | i West Don Lands |

In an effort to transform its industrialized, underutilized waterfront into an urban north-woods enclave, Toronto has planned and is now building some stunning, innovative landscapes by a high-powered roster of landscape architects.



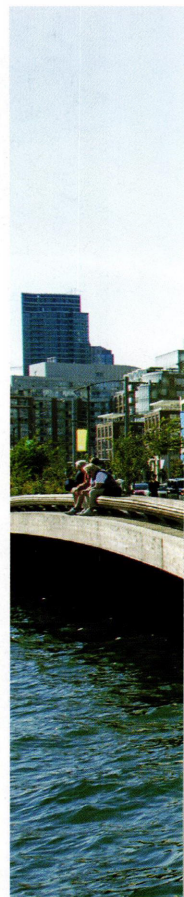
CENTRAL WATERFRONT

DESIGNERS: West 8 + DTAH
www.west8.com; www.dtah.com

TIMELINE: First WaveDeck (Spadina) completed 2008; total project completion date unknown

LENGTH: 3 kilometers

The result of an international design competition, this keystone of Toronto's waterfront plans has three primary elements: the transformation of Queens Quay Boulevard by reducing traffic lanes and increasing pedestrian space, the creation of WaveDecks and bridges over the many boat slips, and a standardization of the water's edge itself. The new land-water interface will include stone and wood promenades, extensive tree planting, and perpendicular docks.

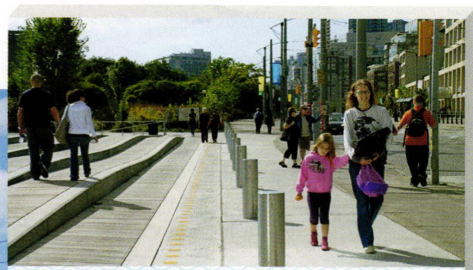


Here in Minnesota, we have waterfronts, too, and they're not unlike Toronto's. Minneapolis' riverfront gets its character from active barge locks, a hydropower-generation plant, and historic mills. St. Paul's is home to an airport, marinas, flood-protection levees, and power plants. Duluth Harbor has stone breakwaters, a freeway, and docks for ocean-going vessels.

But the commonalities don't stop there. The design of Toronto's Central Waterfront is based on beautiful lake views, trees on the shoreline, and wooden docks—essentially the view from a rustic lake cabin. Says Adriaan Geuze, founder of West 8, who with local firm Du Toit Allsopp Hillier (DTAH) is designing that major project: "This is what Canadians share—this perception of the landscape." That same mind's-eye view is no doubt familiar to many Minnesotans.

In an effort to transform its industrialized, underutilized waterfront into an urban north-woods enclave, Toronto has planned and is now building some stunning, innovative landscapes. Here's what the city is up to.

CENTER STAGE Toronto's waterfront is a stretch of Lake Ontario somewhat cut off from the rest of the city by the elevated Gardiner Expressway. A semicircular atoll arcs out into the lake, forming a sheltered lagoon in front of the downtown area that is well used by pleasure boaters and commercial ships alike. These Toronto Islands, as they are called, are a vast public park, accessible by ferry from downtown. Several city landmarks, such as the Rogers Centre (home of the Blue Jays), Union Station, and the CN Tower, sit just behind the expressway.



SPADINA WAVEDECK

DESIGNERS: West 8 + DTAH
www.west8.com; www.dtah.com

TIMELINE: Completed 2008

The Spadina WaveDeck is the first wooden slip bridge to be implemented. It's designed to create more pedestrian space where the slip pinches inland. The surface is an undulating series of wooden ribbons that rise and fall to create different seating opportunities and views.

The Central Waterfront stretches for three kilometers and includes the entire area between the expressway and the water, including Queens Quay Boulevard, the last street before the lake.



HTO PARK

DESIGNER: Janet Rosenberg + Associates
www.jrala.ca

TIMELINE: Completed 2007

SIZE: 5 acres

HTO is an urban beach without actual water access. Its bright yellow umbrellas and biomorphic patches of lawn create a playful atmosphere that landscape architect Janet Rosenberg says is partly inspired by Georges Seurat paintings. The park includes a large expanse of sand complete with concrete basking tables.



PHOTOS: NEIL FOX

"We believe that building a great city requires building a great public realm. We want the water's edge to be recaptured by people." —WATERFRONT TORONTO CEO JOHN CAMPBELL



SHERBOURNE PARK

DESIGNER: Phillips Farevaag Smallerberg
www.pfs.bc.ca

TIMELINE: Conceptual design completed 2008;
construction to begin 2009

This linear finger slipping between the mixed-use buildings of the East Bayfront development will include a formalized birch grove, a linear purification runnel with a pond/event stage/skating rink in the center, and a basking lawn at the lake's edge.

Waterfront Toronto's plans involve several key areas. The Central Waterfront stretches for three kilometers and includes the entire area between the expressway and the water, including Queens Quay Boulevard, the last street before the lake. According to Waterfront Toronto, West 8 + DTAH's winning scheme for the Central Waterfront had three aspects that set it apart. First, the design transforms Queens Quay Boulevard, currently a four-lane roadway with streetcar tracks down the middle, by eliminating the vehicle lanes on the water side of the tracks and reducing car traffic to one lane in each direction on the city side. Such reclamation of public space—a theme of Waterfront Toronto's initiatives in general—is the cornerstone of the second key design element: undulating boardwalks, called WaveDecks, that extend out over the many harbor slips, creating public space where there was none before. The first, the Spadina WaveDeck, is complete, and several others are under construction.

The final key element of the Central Waterfront is a consistent water's edge designed to reflect that Canadian idea of the landscape. West 8 + DTAH proposed a stone harbor walk with a wooden extension that reaches out over the water like a dock. A few steps will distinguish the two and allow space for seating. A veritable forest will be planted on the shoreline, effectively changing the view of downtown Toronto from a purely urban façade to a smattering of tall buildings rising up from behind the woods. Docks for pleasure and excursion boats will be placed perpendicular to the shoreline, to maximize views across the lagoon to the islands.

>> continued on page 61



DON RIVER PARK

DESIGNER: Michael Van Valkenburgh Associates
www.mvvainc.com

TIMELINE: Concept planning began 2005;
 construction under way 2009

SIZE: 18 acres

This park sits atop the flood-protection levee that makes development of the West Don Lands possible. It's roughly divided into three spaces: a central multipurpose lawn area and two large mounds that rise 30 feet above the existing grade. One of the mounds, dedicated to recreation and play, will be home to a water playground, picnic areas, and pavilions. The other, says MVVA project manager Laura Solano, "is intensified nature," complete with wetlands.



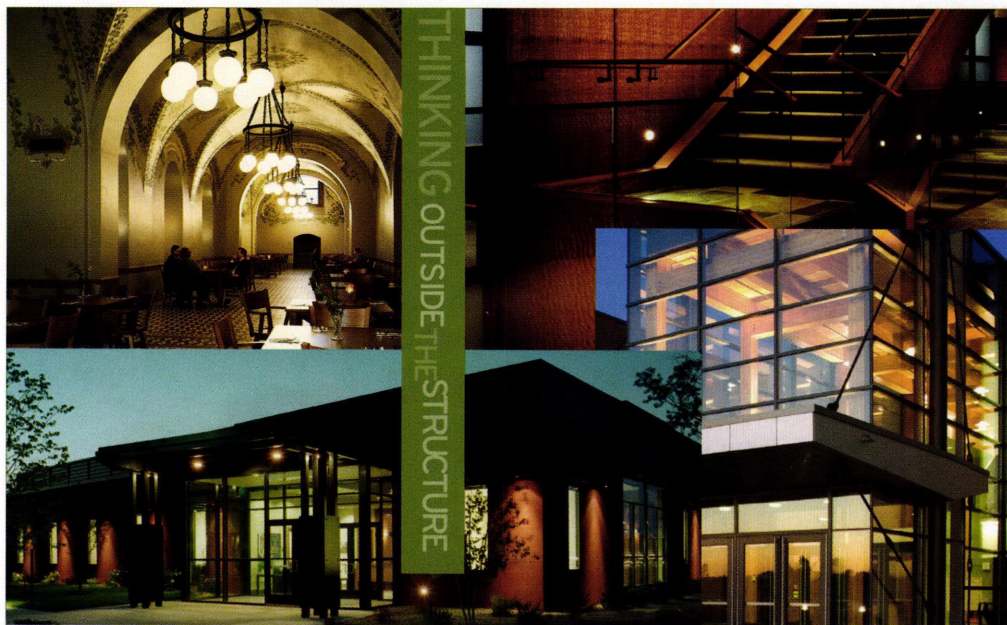
LAKE ONTARIO PARK

DESIGNER: Field Operations
www.fieldoperations.net

TIMELINE: Project awarded spring 2006;
 final master plan complete 2008;
 construction schedule to be determined

SIZE: Approximately 1,000 acres

Lake Ontario Park sits on an unusual area of spit islands, secluded bays, ad-hoc parks, boating clubhouses, and beaches. The master plan charts three transects that pass through the various landscapes without transforming them, and roughly 400 "outposts," which Field Operations project manager Richard Kennedy describes as "small points of refuge, protected niches, which highlight the existing conditions."



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In Search of Clarity

<< continued from page 17

recognizes the interconnected nature of everything in our world, embracing a systems perspective derived from biology and ecology. Looking at *everything* is a daunting challenge for designers. But for design to be salient, it must effectively solve the problems of its time, and the very nature of our current problems requires systems thinking.

Of course, we may never fully understand every detail of how everything comes together. But getting a clearer, fuller picture of how it all works, as a whole system, is absolutely essential. While contemporary design has been mostly about objects and their relationships, sustainable design is mostly about relationships and their objects. As ecologist and author David Orr would say, the question is "not whether or not human societies have a design strategy, but whether that strategy works ecologically and can be sustained." **AMN**

Sea Green

<< continued from page 32

The north and south sides of the buildings are highly porous to take advantage of those breezes up and down the hill, and the sectional layout of the complex with terraces, passageways, and gardens encourages the traditional Mediterranean migration of activity from lower to higher levels as day turns to night. Aluminum and precast-concrete sun louvers on the buildings' east- and west-facing openings work in concert with gardens, waterfalls, and adjacent structures to create daytime shade on the lower levels. In the evening, the sea breezes make the rooftop terrace the place to be.

VJAA's Hostler Center affirms that modern and historical are not always mutually exclusive; that passive, even traditional, cooling strategies may be superior to the most advanced environmental technologies; and that buildings that are truly sensitive to climate and site can comprise the most elegant, humane architectural design. **AMN**

A six-page feature on the Charles Hostler Student Center appeared in the November/December 2008 issue of Architecture Minnesota.

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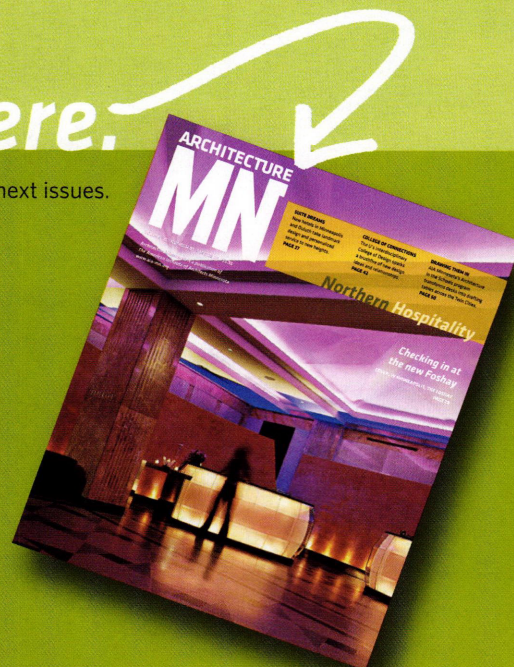
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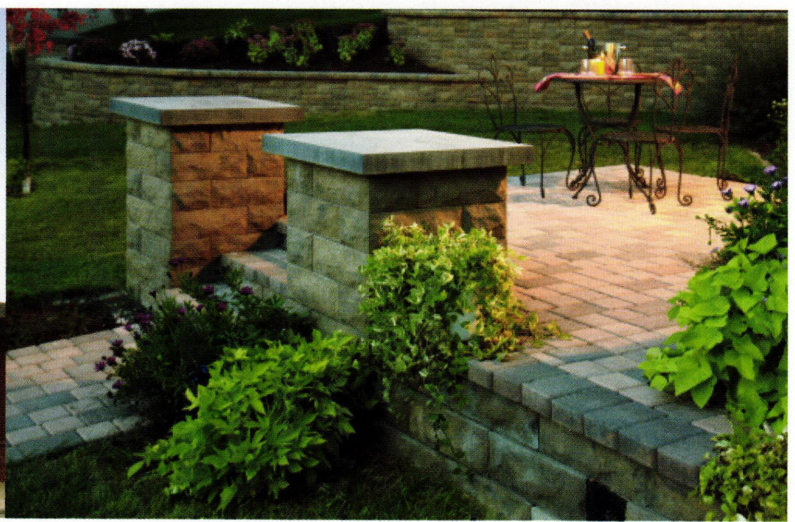
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Inner Light

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drop in the site, receives natural light. Parking is on the back side of the block.

Simple materials—buff-colored brick, glass, and ipe wood—create a stately presence that blends with the residential neighborhood. A large side window looks into the space. A terraced garden softens the arrival sequence. “Joan wanted a little meditative garden,” says Edwards, “It’s a lovely addition. As you enter, you walk by and look up to it. It’s reached from inside.”

Inside, the simple, austere finishes and natural light create “a very calming feel,” says Edwards. The sanctuary faces east, with the 150 seats arranged around the bimah in a “broad house” layout that is wider than it is deep. The social hall behind it can be opened up for High Holidays, weddings, or other special occasions for another 100 seats. In the minimalist sanctuary the focus is the ark wall, a series of translucent acrylic layers lit from above and the sides so that the back layer is lighter than the front one. Soranno says the idea was inspired by the Hebrew scriptures, which say that the deeper you go, the closer to enlightenment you come.

“Everybody sees something different in the ark wall,” Edwards observes. “In Judaism, there are layers and levels of interpretation. Depending on where you sit, things look different. The wall is the physical embodiment of that philosophy.”

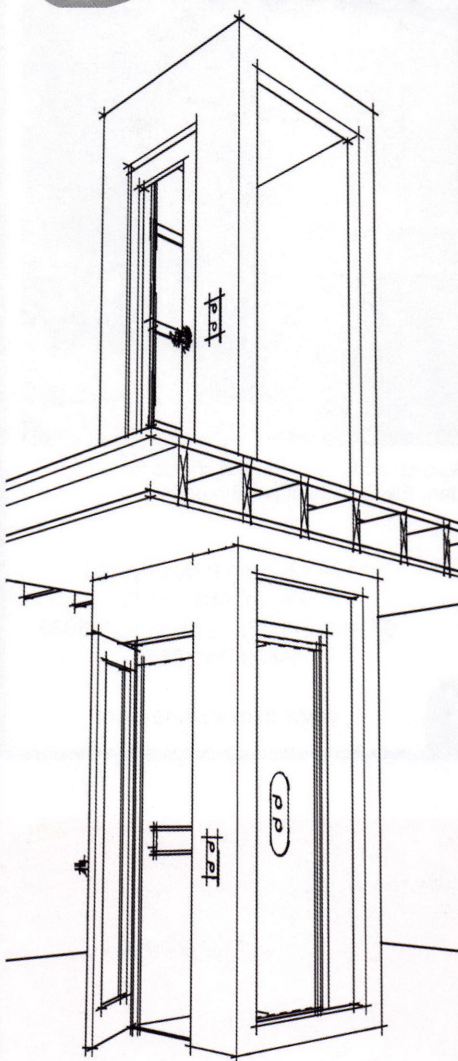
The ark itself, designed by Nick Potts, combines two colors of translucent onyx to create a rich, warm religious centerpiece. “Both onyx and wood are symbolic for Judaism,” Soranno explains. The pattern is created from abstracted shapes of Hebrew letters. The team also designed the reading table, lectern, candlesticks, and the eternal light, which was blown by St. Paul glass artist Dick Huss.

Edwards says the congregation couldn’t be happier with the synagogue, from the light-filled and kid-comfortable religious classrooms on the lower level to the sanctuary, “where you immediately feel at peace.” “So much thought went into this building to make it both beautiful and usable,” he concludes.

What’s next for Soranno and Cook? In addition to working with California architect Frank Gehry on the expansion of the University of Minnesota’s Weisman Art Museum, they are designing another building of spiritual import: a new mausoleum for the venerable Lakewood Cemetery in Minneapolis. **AMN**

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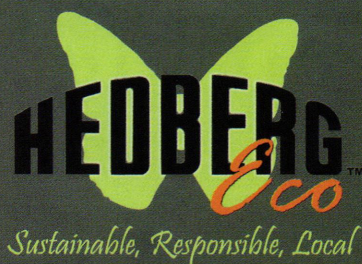


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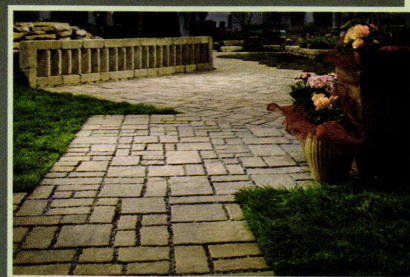
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Up on the Roof

<< continued from page 30

its cutting boards as a possible cladding material for the building. "We realized in the first 15 minutes that they had an amazing product," Salmela recalls. The material, originally developed for skateboard parks (see page 13), can withstand severe weather and has an integral color that needs no painting and little maintenance. Its use in the Hawks Boots addition would serve as an ideal advertisement for the durability of the two companies' sustainable products. "David liked the slate black color the best, which also has the best performance for the exterior of buildings," says Benson. "It fades the least."

Salmela and Benson realized that the factory's roof provided the best place for the 5,000-square-foot addition. That location not only offered "an amazing view," says Salmela; it also separated the offices from the manufacturing below and provided an easy entry point on the uphill side of the site. Using the concrete debris on the property, Salmela created two earth berms that flank the entry walk and guide visitors to the wood-slat enclosure that covers the stairs to the front door of the addition. "The berms are like the mounds that Martha Schwartz uses in her landscapes," jokes Salmela, "but here they serve an environmental purpose: keeping waste material out of the landfill."

The project's modest construction budget—\$63 per square foot, including site work and demolition—demanded that the addition be, as Salmela says, "a simple, bold, modern space made of inexpensive materials." The rooftop addition is one large, 16-foot-high room, with full-height glass walls on either end and exposed glu-lam columns and beams running the length of the space. Structural-insulated panels compose the walls and roof, with the slate-black cutting-board material cladding both the interior and exterior walls. The latter contrasts beautifully with the exposed wood structure and the plywood floor stained a red-and-white checkerboard pattern. Salmela's office also designed the cubicle system, using the companies' recycled materials. "It shows off what their products can do," says Salmela, "and let them avoid having to order new furniture."

"It's an incredible space to work in," says Benson. "When it snows, it feels like you are in one of those glass snowballs." And it gives us all a sense of what the green economy might look like, as we reimagine and reuse what's at hand in "wonderfully Spartan" spaces, as Salmela aptly describes this addition. **AMN**

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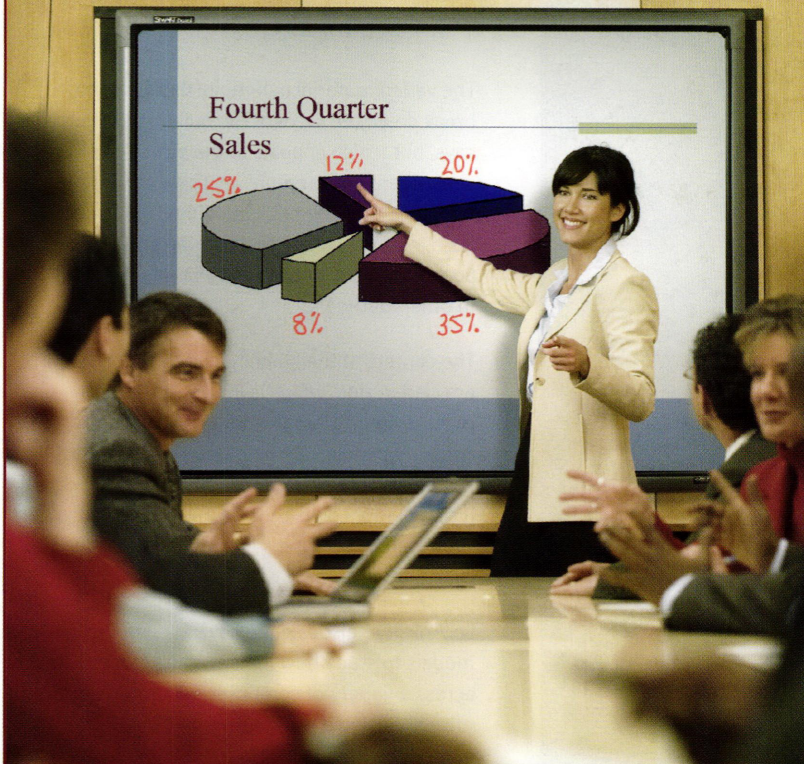
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Animating the Colossus

<< continued from page 36

The varied material palette further helps to "break down the scale of the building," Wentzell says, but it also appeals to the structure's various constituents. "Communities think of community buildings as being brick buildings," he observes. "It's a material people feel comfortable with. So we used brick at the entry points and worked in other materials."

The corners of the building and the social wing are clad in zinc, which is interspersed with metal-framed glass window walls. Custom concrete panels line the natatorium. "Precast is a great material for these buildings, because it's so durable on the inside and outside," Wentzell says. "But it's typically pedestrian, even homely."

So Ankeny Kell designed several computer models to study how light and shadow would play across a variety of computer-generated patterns. After choosing a final pattern for the precast panels, the architects assembled the panels into a random design. They placed the panels in a vertical pattern on some portions of the building, and in a horizontal pattern on others. The result, Wentzell says, is a building as animated on the outside as it is on the inside.

An east-west "street" through the middle of the structure will connect with a thoroughfare for a proposed redeveloped downtown.

In the meantime, this linear space serves as a community art gallery. The "street-clothes half" of the facility includes a banquet center, community meeting rooms, and gathering space, Wentzell says, while the "gym-clothes half" is dedicated to a gymnasium, fitness center, leisure pool (for children), natatorium, and support spaces.

Ankeny Kell carefully introduced natural light into the gym and swimming areas by "pinching the box to change the angles that light comes in," Wentzell explains. A combination of clear and translucent glass in windows near the ceilings of the large spaces ensures that natural light enters without causing glare.

Warm, lively colors throughout the Gladstone Community Center and Natatorium create a welcoming atmosphere that encourages health, wellness, and community interaction—whether the day's events include competition swimming or a neighborly pickup game of hoops. **AMN**

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On the Waterfront

<< continued from page 52

Three major development areas lie east of the Central Waterfront. East Bayfront sits right on the lagoon and will receive a waterfront treatment similar to that of the central area. The West Don Lands is located near the Don River, inland from the expressway, and will benefit from the adjacent 18-acre Don River Park. The Lower Don Lands are a group of industrial sites jutting into the lake. The award-winning master plan for this zone, by Michael Van Valkenburgh Associates, will create an entirely new, naturalized river mouth. Parks, in various stages of planning and construction, will appear throughout these development areas and as stand-alone projects. They range in scale and character from the five-acre, beach-without-water HtO Park to the creative flood mitigation of Don River Park to the 1,000-acre Lake Ontario Park (see capsules on pages 51 and 53).

MINNESOTA PARALLELS "We believe," says Campbell, "that building a great city requires building a great public realm. We want the water's edge to be recaptured by people." That idea is probably akin to what landscape architect H.W.S. Cleveland was thinking when he planned out Minneapolis' and St. Paul's Grand Rounds in the late 19th century. It was certainly on the minds of designers and the public when I-35 was extended between Duluth's downtown and its waterfront. In these three Minnesota cities, people can walk almost continuously at the water's edge, entertained along the way by unique points of interest such as the symbolic fountains at Chestnut Plaza and the grand stairs at Harriet Island in St. Paul, the catwalks of Father Hennepin Park and the falls-edge views of Water Power Park in Minneapolis, or the famous Duluth Lakewalk.

Parallels may also be drawn between Waterfront Toronto and the St. Paul on the Mississippi Design Center, which is dedicated to reinforcing the urban character of St. Paul through good design and public facilitation. Both organizations operate independently but are closely allied with the cities they serve. Both have made significant changes to their home landscapes (for local examples, look at the Upper Landing and Landmark Plaza). Both have attracted national design talent (Laurie Olin for Landmark Plaza and Wallace Roberts and Todd for Harriet Island), although the Design Center relies mostly on local firms. Both have hosted

>> continued on page 62



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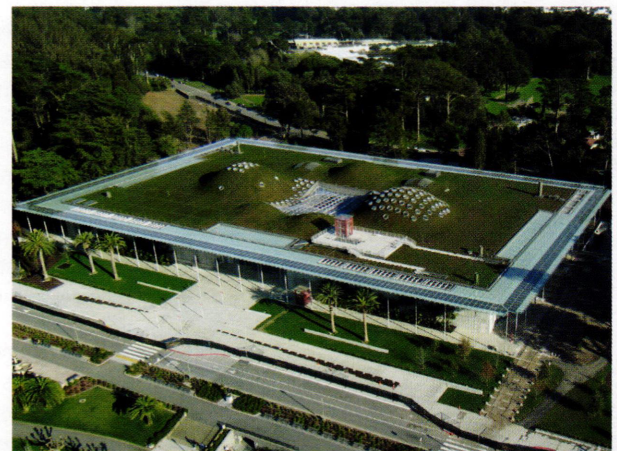


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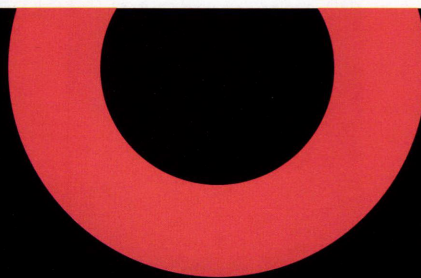


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School Pride

<< continued from page 43

The design team also transformed the college's two-story administrative building into a Minnesota Workforce Center, a state-funded program that offers career and job-placement services. The college and center now have their own entrances, but their students mingle in the atrium, which conjoins the two institutions, and along the east-west pedestrian "street" fronting the newly renovated space.

"The east-west street was accomplished by identifying underutilized existing space not planned for renovation," Dimond says. "We increased the amount of renovation and reduced the amount of new construction to provide more functional space and a welcoming porch—all within the budget."

From a cramped and windowless building with more than 20 doors leading into various areas of the facility, St. Cloud Technical College now has a welcoming front entrance and a signature identity aligned with traditional notions of a college campus. "The new entrance has attracted the community to come inside, many for the first time," Helens says. "And one student has said of the new addition, 'Now I feel like I attend a real college—I feel pride in how it looks!' Students and staff agree!" **AMN**

On the Waterfront

<< continued from page 61

design competitions (the Design Center sponsored one for the Head House and Sack House in 2003). But the Design Center controls no land, and it certainly doesn't have \$1 billion to play with.

What would Campbell say, then, to other cities with multifaceted waterfronts and cold winters, like those in Minnesota? "Regardless of climate," he says, "it's important to create a community. This is not about peddling real estate on the waterfront; it's about creating an experience there." He also stresses the importance of mixed-income housing, so that waterfronts are not "narrow enclaves of the über-rich."

Minnesota cities are doing most of this: mixing incomes at the Upper Landing, linking commerce and nature along the Duluth Lakewalk, and creating master plans for parts of St. Paul before the developers come in. But there are some pretty fun, groundbreaking ideas under construction in Toronto. Maybe Minnesota should have another design competition to get those creative juices flowing again. **AMN**

Portions of the project capsules in this article were previously published in the December 2008 issue of Landscape Architecture magazine.

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Ronald J. Spoden, ASLA
Kirk Roessler, PE

Firm Personnel by Discipline

Landscape Architects	3
Other Professional	16
Technical	60
Administrative	14
Total	93

Work %

Site planning/dev. studies	20
Parks/open spaces	5
Urban design/streetscapes	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Schools/campus planning	50

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Firm Personnel by Discipline

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Work %

Residential (decks/gardens)	80
Interior architecture, landscape structures	20

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Firm Personnel by Discipline

Landscape Architects	2
Other Professional	43
Technical	10
Administrative	10
Total	65

Work %

Residential (decks/gardens)	10
Site planning/development studies	30
Parks/open spaces	15
Master/comprehensive planning	15
Multi-family housing/PUDS	30

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Firm Personnel by Discipline

Landscape Architects	4
Other Professional	217
Technical	70
Administrative	59
Total	350

Work %

Site planning/dev. studies	10
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	25
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10
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Architecture Minnesota has published an annual directory of landscape architecture firms for the past 17 years as a means of informing the public and other design professionals of this rich resource of design talent and judgment.

Firms listed in this directory are either owned and operated by members of the Minnesota chapter of the American Society of Landscape Architects, or they are AIA Minnesota firms that employ registered landscape architects.

Should you wish further information about the profession of landscape architecture, call the Minnesota chapter of the American Society of Landscape Architects (MASLA) at (612) 339-0797.

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Firm Personnel by Discipline

Landscape Architects	1
Technical	1
Total	2

Work %

Residential (decks/gardens)	10
Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	20
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Firm Personnel by Discipline

Landscape Architects	6
Interns (landscape)	5
Other Professional	5
Technical	1
Total	12.5

Work %

Residential (decks/gardens)	15
Site planning/dev. studies	15
Parks/open spaces	15
Urban design/streetscapes	10
Master/comprehensive planning	10
Multi-family housing/PUDS	5
Higher education	15
Medical	15

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NY Contact: Bryan Kramer, (212) 691-6835

Firm Principals/Contacts

Shane Coen, ASLA
Stephanie Grotta, ASLA
Bryan Kramer, ASLA
Travis Van Liere, LA

Firm Personnel by Discipline

Landscape Architects	8
Interns (landscape)	1
Administrative	1
Total	10

Work %

Residential (decks/gardens)	20
Site planning/development studies	10
Parks & open spaces	15
Urban design/streetscapes	20
Recreation areas/golf, ski, etc.	5
Master/comprehensive planning	10
Multi-family housing/PUDS	20

Lavin Bernick Center, Tulane University, New Orleans, LA; Westminster Presbyterian Church Courtyard/Columbarium, Minneapolis, MN; Gwanggyo Lakeside Park Competition, Suwon, South Korea; Jackson Meadow, Marine on St. Croix, MN; Soranno Residence, St. Paul, MN; Historic Fort Snelling Master Plan, Fort Snelling, MN; Jumeirah Garden City, Coastal Island Villas, Dubai, UAE; Minneapolis Central Library, Minneapolis, MN

EMMONS AND OLIVIER RESOURCES, INC. (EOR)

Main Office: 851 Hale Avenue NW
Oakdale, MN 55128
Tel: (651) 770-8448
Fax: (651) 770-2552
Email: info@eorinc.com
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Established 1997
Other MN Office: Park Rapids
Contact: Kevin Biehn, (651) 203-6022

Firm Principals/Contacts

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Brad Aldrich, ASLA, LEED AP
Chris Lenhart, PhD, ASLA
Eli Rupnow, PE, LEED AP
Brett Emmons, PE
Cecilio Olivier, PE

Firm Personnel by Discipline

Landscape Architects	2
Interns (architectural + landscape)	2
Engineers	14
Natural Resource Professionals	17
Hydrogeologists	2
Surveyors (licensed)	2
Administrative	3
Total	42

Work %

Site planning/development studies	20
Parks/open spaces	15
Environmental studies (EIS)	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Ecosystem restoration/green infrastructure	35

Amery Regional Medical Center Sustainable Campus, Amery, WI; Bruce Vento Nature Sanctuary, St. Paul, MN; Como Neighborhood Community-wide Rain Gardens/Flood Prevention, St. Paul, MN; Rice Creek Restoration, Rice Creek Watershed, MN; Mill Park Master Plan/Ecological Restoration Plan, Little Falls, MN; Minnesota Pollution Control Agency

ERNST ASSOCIATES

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Email: ernstla@comcast.net
Established 1977
Contact: Gene F. Ernst, (952) 448-4094

Firm Principals/Contacts

Gene F. Ernst, ASLA
Sonia Walters, LA

Firm Personnel by Discipline

Landscape Architects	2
Administrative	1
Total	3

Work %

Residential (decks/gardens)	10
Site planning/development studies	30
Parks/open spaces	10
Urban design/streetscapes	25
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Graphic design/models/signage	5

Best Buy Campus, Richfield, MN; Credit River/Territory, Lakeville, MN; Liberty Park, Marshall, MN; Locust Hills, Wayzata, MN; Excelsior Crossings, Hopkins, MN; Southwest Village Transit Station, Chanhassen, MN

DAMON FARBER ASSOCIATES

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Established 1981
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Firm Principals/Contacts

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Tom Whitlock, ASLA
Joan MacLeod, ASLA, LEED AP
Matt Wilkens, ASLA
Terry Minarik, ASLA
Peter Larson, ASLA

Firm Personnel by Discipline

Landscape Architects	7
Interns (landscape)	7
Administrative	1
Total	15

Work %

Residential (decks/gardens)	5
Site planning/development studies	30
Parks/open spaces	5
Urban design/streetscapes	35
Master/comprehensive planning	20
Multi-family housing/PUDS	5

Coloplast US Corporate Headquarters, Minneapolis, MN; Target National Site Design Standards, Nationwide; Minnesota Zoo Woodland Adventure, Apple Valley, MN; Ton Green/Amphitheater, Maple Grove, MN; Melrose Institute Healing/Therapeutic Garden, St. Louis Park, MN; Anderson Student Center/Quad Master Plan, University of St. Thomas, St. Paul, MN

HAMMEL, GREEN & ABRAHAMSON, INC.

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Established 1953
Other MN Office: Rochester
Other Offices: Milwaukee, Sacramento, San Francisco, Los Angeles
Contact: Gary Fishbeck, ASLA, (612) 758-4243

Firm Principals or Contacts

Gary Fishbeck, ASLA
Ted Lee, ASLA, LEED AP
Emanouil Spassov, ASLA
Ross Altheimer, ASLA

Firm Personnel by Discipline

Landscape Architects	4
Graduate Landscape Architectural	2
Architects	204
Interior Designers	33
Engineers	123
Planners	4
Other Professional	61
Technical	60
Administrative	81
Total	572

Work %

Site planning/development studies	45
Urban design/streetscapes	5
Interior landscape/landscapes	5
Master/comprehensive planning	15
Plazas/courtyards/green roofs/gardens	30

American Swedish Institute, Minneapolis, MN; Hennepin Energy Recovery Center, Minneapolis, MN; Marquette University, College of Engineering, Milwaukee, WI; St. Louis Art Museum, St. Louis, MO; University of Minnesota, Science Teaching/Student Services Building, Minneapolis, MN; Voorhees Health Hospital, Voorhees Township, NY

HAUCK ASSOCIATES, INC.

3620 France Avenue South
St. Louis Park, MN 55416
Tel: (952) 920-5088
Fax: (952) 920-2920
Established 1990
Contact: Robert P. Hauck, (952) 920-5088

Firm Principal

Robert P. Hauck, LA

Firm Personnel by Discipline

Landscape Architect	1
Administrative	5
Total	15

Work %

Residential (decks/gardens)	75
Renewal (neighborhood streetscapes/amenities)	25

All "Design/Build" Projects: Asian-influenced garden with waterfall/bridge, linked to improved wetland/conservation area, Minnetonka, MN; MN Townhome Community (renewal - entrance monuments/new logo, lighting and stronger curb appeal), Arden Hills, MN; Residence "green site work" (wet prairie for run-off absorption/native plant palette/observation area/LED lighting - thermal/sun/wind energy maximized), Sturgeon Lake, MN; Classic Lake of the Isles Landmark Residence (new planting design/targeted lighting, masonry features/automatic driveway gates), Minneapolis, MN; Townhome Community (30 individual courtyards for different living styles), Edina, MN; Residence (custom-designed concrete swimming pool with integral whirlpool/waterfall, Multi-level Trex deck/ lighting/ gazebo), Orono, MN

**HOISINGTON KOEGLER
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Firm Principals/Contacts

Mark Koegler, ASLA
Bruce Chamberlain, ASLA
Greg Ingraham, ASLA, AICP
Paul Paige, LA
Brad Scheib, LA, AICP

Firm Personnel by Discipline

Landscape Architects	11
Other Professional	4
Administrative	2
Total	17

Work %

Site planning/dev. studies	25
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	15
Master/comprehensive planning	20
Multi-family housing/PUDS	5
Redevelopment planning	5

Penn Avenue Corridor Master Plan, Richfield, MN; Minnehaha-Hiawatha Strategic Development Framework, Hennepin County, MN; Elk River 171st Avenue Focused Area Study, Elk River, MN; Red Wing Comprehensive Plan, Red Wing, MN; Central Corridor Bike Walk Action Plan, St. Paul, MN; Bassett Creek Valley Redevelopment, Ryan Companies, Minneapolis, MN

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Established 1990
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Firm Principals/Contacts

Kevin Keenan, ASLA
Todd Irvine, LA
John Johnson, LA
Jeff Fuelner, LA

Firm Personnel by Discipline

Landscape Architects	4
Other Professional	2
Technical	5
Administrative	1
Total	12

Work %

Residential (decks/gardens)	90
Urban design/streetscapes	10

Leatherdale Residence, Medina, MN; Grothe Residence, St. Paul, MN; Anderson Residence, Medina, MN; Wells Residence, Orono, MN

**THE KESTREL DESIGN
GROUP, INC.**

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www.kestrel-designgroup.com
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Firm Principal

Peter MacDonagh, ASLA

Firm Personnel by Discipline

Landscape Architects	6
Engineer	1
Administrative	3
Total	10

Work %

Silva Cell technology	20
Stormwater design	20
Green roofs	20
Master/comprehensive planning	20
Sustainable design & LEED	20

Minneapolis Central Library Green Roof, MN; Bell Museum of Natural History Sustainable Site Design, Minneapolis, MN; Minneapolis Chain of Lakes Water Quality Improvements, MN; Minnesota Bears of Ussuri; Northern Scott County Natural Resources Inventory, MN; Minnehaha Creek Restoration, Minneapolis, MN

LANDFORM

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Firm Principals/Contacts

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Kendra Lindahl, AICP
Benjamin Sporer, ASLA, LEED® AP
Daniel Hughes, PE
Christine Moss, PE, CPESC®

Firm Personnel by Discipline

Landscape Architects	3
Intern (landscape)	1
Intern (architectural)	1
Other Professional	4
Technical	5
Administrative	6.5
Total	20.5

Work %

Residential (decks/gardens)	15
Site planning/dev. studies	35
Environmental studies (EIS)	5
Parks/open spaces	5
Urban design/streetscapes	5
Master/comprehensive planning	25
Multi-family housing/PUDS	5
Water resources	5

Independence Master Planning, Civil Engineering/Permit Facilitation, Blaine County, ID; Methodist Hospital heart and Vascular Center, St. Louis Park, MN; Park Nicollet Frauenshuh Cancer Center, St. Louis Park, MN; Heritage Square at Legacy Village Master Plan, Maplewood, MN; Chipotle Mexican Grill (seeking LEED certification) at Gurnee Mills, Gurnee, IL; Power Plant Building/Site Improvements, Hutchinson, MN; Dunlop Property Park Master Plan, Oak Grove, MN

LHB, INC.

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Jason Aune, ASLA
Carlos (CJ) Fernandez, ASLA
Rick Carter, AIA, LEED AP®
Michael Fischer, AIA, LEED AP®

Firm Personnel by Discipline

Landscape Architects	7
Other Professional	92
Technical	54
Administrative	27
Total	180

Work %

Residential (decks/gardens)	5
Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	25
Master/comprehensive planning	20
Multi-family housing/PUDS	20
All of the above 100% Sustainable Design	

Neighborhood Revitalization Planning, Duluth, MN; Wayzata Bay Center Redevelopment, Wayzata, MN; Cascade Meadows Wetlands and Science Center, Rochester, MN; Douglas Drive Corridor Study, Golden Valley, MN; Victory Memorial Drive, Minneapolis, MN; US Fish and Wildlife Service Necedah Refuge Visitor Center, Necedah, WI

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Contact: Tom Goodrum, (763) 746-1645

Firm Principals/Contacts

Tom Goodrum
Mike Gair, ASLA
Kevin Teppen, ASLA
Jim Kalkes, ASLA

Firm Personnel by Discipline

Landscape Architects	3
Interns (landscape)	2
Other Professional	31
Technical	10
Administrative	6
Total	52

Work %

Site planning/dev. studies	15
Environmental studies (EIS)	5
Parks/open spaces	10
Urban design/streetscapes	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	15
Multi-family housing/PUDS	10
Commercial/industrial/office	25

West End, St. Louis Park, MN; Applewood Senior Housing, Golden Valley, MN; BMW of Minnetonka, Minnetonka, MN; Walmart, Midwest Regional; Columbus Park, Columbus, MN; Astra Village, Brooklyn Park, MN

OLSSON ASSOCIATES

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Established 1956
Other Offices: Lincoln, Omaha, Des Moines, Denver, Kansas City, Springfield, Phoenix, Tucson
Contact: Brandon Anderson, (952) 941-0477

Firm Personnel

Brandon Anderson, PE
Dave Ciacio, LA
Thomas Bentley
Jack Lynch, LA

Work %

Site planning/development studies	20
Environmental studies (EIS)	5
Parks/open spaces	20
Urban design/streetscapes	5
Interior landscape/plantings	5
Recreation areas (golf, ski, etc.)	20
Master/comprehensive planning	10
Multi-family housing/PUDS	15

Garden Park Trail Improvements, Edina, MN; 46th Hiawatha Transit-oriented Design Strategy Study, Minneapolis, MN; Holiday Inn Renovation, Bloomington, MN; Regions Hospital Expansion, St. Paul, MN; Lifetime Fitness, Centennial, CO; Prasada Gateway Village, Surprise, AZ

RLK INCORPORATED

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Established 1991
Other MN Offices: Duluth, Hibbing, Oakdale
Contact: John Dietrich, (952) 933-0972

Firm Principals/Contacts

John Dietrich, ASLA
Jeff Westendorf, ASLA
Aaron Hemquist, PE
Kurt Kisch, PLS

Firm Personnel by Discipline

Landscape Architects	3
Other Professional	23
Technical	10
Administrative	9
Total	45

Work %

Site planning/dev. studies	20
Environmental studies/permitting (EAW, AUAR)	10
Urban design/streetscape	5
Recreation areas (golf/ski)	15
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Corridor/transportation planning	10
Re-development planning	20

Calhoun Square, Minneapolis, MN; Southdale SuperTarget, Edina, MN; East and West River Parkway Trail Re-construction, Minneapolis, MN; Cedar Point Commons, Richfield, MN; Mendota Plaza, Mendota Heights, MN; Village Creek Mixed-use, Brooklyn Park, MN

SANDERS WACKER BERGLY, INC.

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Firm Principals/Contacts

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Larry L. Wacker, ASLA
Greg Johnson, LA
David Wanberg, ASLA, AICP, AIA
Robert Gunderson, ASLA

Firm Personnel by Discipline

Landscape Architects	4
Planners	2
Design Technician	1
Administrative	1
Total	8

Work %

Residential/decks/gardens	5
Site planning/development studies	20
Parks/open spaces	30
Urban design/streetscapes	10
Re-development planning	5
Master/comprehensive planning	30

Lake of the Isles Master Plan, Minneapolis, MN; Minnehaha Regional Park, Washburn Picnic Area, Minneapolis, MN; Victory Memorial Parkway, Minneapolis, MN; Cloquet Comprehensive Plan, Cloquet, MN; SPPS Site Improvements/Athletic Fields, St. Paul, MN; Fergus Falls Comprehensive Park Plan, Fergus Falls, MN

SAS + ASSOCIATES

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Firm Principal

Eric R. Johnsons, LA
Luke Sydow, LA
Matthew S. Daley, LA

Firm Personnel by Discipline

Landscape Architects	2.5
Technical	1
Total in Firm	3.5

Work %

Residential (decks/gardens)	10
Site planning/dev. studies	30
Parks/open spaces	25
Urban design/streetscape	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10

Lowell School Improvements, Duluth, MN;
Burning Tree Plaza C-5 Improvements,
Duluth, MN; Eastridge (Phase II)
Neighborhood, Duluth, MN; Two Harbors
Information Center, Two Harbors, MN;
Shops at Village Creek, Brooklyn Park, MN;
Bad River Elder Center, Odana, WI

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www.savannadesigns.com
Established 1973
Contact: Jim Hagstrom, (651) 770-6910

Firm Principals/Contacts

Jim G. Hagstrom, ASLA
Chad Buran, ASLA

Firm Personnel by Discipline

Landscape Architects	2
Intern (landscape)	1
Other Professional	1
Administrative	1
Total	5

Work %

Residential (decks/gardens)	50
Site planning/development studies	20
Parks/open spaces	10
Master/comprehensive planning	10
Senior Housing	10

Waverly Gardens, North Oaks, MN; Carlsen
Residence, Maiden Rock, WI; Holmen
Residence, White Bear Lake, MN; Pabst
Residence, Marine on St. Croix, MN; St. Jude
Medical, St. Paul, MN; Minnesota
Landscape Arboretum, Capen Prairie
Entrance Sign, MacMillan Garden,
Chanhassen, MN

**SEH (SHORT ELLIOTT
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Other MN Offices: St. Cloud, Brainerd, St.
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Firm Principals/Contacts

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Gus Blumer, ASLA
Brady Halverson, ASLA
Joe Clemen, LA
Michael Kraemer, PE

Firm Personnel by Discipline

Landscape Architects	4
Interns	7
Other Professional	435
Technical	142
Administrative	86
Total	674

Work %

Site planning/dev. studies	10
Parks/open spaces	20
Urban design/streetscapes	20
Master/comprehensive planning	20
Public- and Private-sector planting design	20
Land development codes/zoning	10

Marquette and 2nd Avenue Transit Corridor
Streetscape, Minneapolis, MN; River's Edge
Community Park Design and
Implementation, Waite Park, MN; Smart
Growth Zoning Ordinance, Mason City, IA;
Heartwood Resort and Conference Center,
Danbury, WI; Downtown Park, Valparaiso,
IN; 100 Washington Avenue, Reflecting Pool
Renovation, Minneapolis, MN

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Michael McGarvey, ASLA, LEED AP®
Ken Grieshaber, ASLA
Joni Giese, ASLA
Michael Jischke, ASLA
Tim Wold, ASLA

Firm Personnel by Discipline

Landscape Architects	10
Landscape/Urban Design Professionals	2
Planners	20
Site/Civil Engineers	25
Traffic/Transportation Professionals	10
Structural/Parking Engineers	25
Other Professionals	118
Administrative	10
Total in Firm	220

Work %

Site planning/dev. studies	20
Environmental studies (EIS)	10
Parks/open spaces	20
Urban design/streetscapes	25
Recreation (golf, ski, etc.)	5
Master/comprehensive planning	10
Transit planning/development	10

University of Minnesota Landscape
Arboretum Visitor Center, Chanhassen, MN;
Excelsior Boulevard Streetscape, St. Louis
Park, MN; St. Cloud Hospital, St. Cloud, MN;
Silverwood Regional Park of the Three
Rivers Park District, St. Anthony, MN;
Minnesota Twins Ballpark Streetscape,
Minneapolis, MN; MVTA Apple Valley
Transit Station, Apple Valley, MN

TKDA

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Richard L. Gray, ASLA, LEED AP®
Sherri A. Buss, LA
Jeffrey J. Zeitler, LA, LEED AP®
Dean A. Johnson, AIA

Firm Personnel by Discipline

Landscape Architects	3
Architects	8
Other Professional	19
Technical	66
Planners	4
Engineers	94
Administrative	16
Total	211

Work %

Site planning/dev. studies	20
Parks/open spaces	20
Urban design/streetscapes	20
Master/comprehensive planning	20
Athletic fields/tracks	20

Augustana College Football Stadium Development, Sioux Falls, SD; Pioneer, Loveland and Lions Parks' Master Plans, Newport, MN; Community Recreation Center Site Evaluation, Corcoran, MN; Dakota County Technical College Soccer Field Development, Rosemount, MN; Lyndale Avenue Bridge Aesthetic Design, Richfield, MN; Airport Terminal Entrance Drive Landscape Design, Minneapolis, MN

TREELINE

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Established 2005
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Firm Principal

Adam Regn Arvidson, ASLA

Firm Personnel by Discipline

Landscape Architect	1
---------------------	---

Work %

Residential (decks/gardens)	20
Site planning/development studies	10
Parks/open spaces	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Freelance writing/writing for hire	30

Voyageurs Retreat, Biwabik, MN; Eco-affordable Infill Housing Development, Morris, MN; Willmar Design Center, Willmar, MN; Greenstone Creek Interpretive Trail, Biwabik, MN; Rum River Valley Residence, Ramsey, MN; Sand Plain Estate, Sauk Rapids, MN

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Firm Principals/Contacts

David Tupper, ASLA
Eva Johnson

Firm Personnel by Discipline

Landscape Architects	1
Other Professional	1
Technical	1
Administrative	1
Total	4

Work %

Residential (decks/gardens)	65
Urban design/streetscapes	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Retail development	10

Windsor Plaza Office/Retail, Eden Prairie, MN; Cabela's, Kansas City, MO; Park Place Apartments Clubhouse/Pool, Plymouth, MN; Palmer Point Site Amenities/Beachhouse, Minnetrista, MN; Akradi Residence, Minnetrista, MN; Gage Residence, Medina, MN

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Cory Meyer, ASLA
Daren Laberee, ASLA
Paul Schroeder, ASLA
Jon Loidolt, ASLA
Chad Feigum, ASLA

Firm Personnel by Discipline

Landscape Architects	6
Other Professional	127
Technical	29
Administrative	10
Total	172

Work %

Site planning/dev. studies	25
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Wind, pipeline/transmission/senior housing	25

Presbyterian Homes Mixed-use, Eden Prairie, MN; SuperValu Corporate Headquarters Conference Center, Eden Prairie, MN; Dinydome/Sydney Hall Student Housing, Minneapolis, MN; Shoppes at Fox River, Waukesha, WI; Cedarcrest Academy, Dayton, MN; Visitation School, Mendota Heights, MN

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Firm Principals/Contacts

Scott Samuelson, PE
Mike Court, PE
Jose Rivas, AIA
Chris Colby, AIA
Bob Ellis
Terry McCarthy

Firm Personnel by Discipline

Landscape Architects	10
Other Professional	58
Technical	59
Administrative	23
Total	150

Work %

Site planning/dev. studies	40
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	15
Master/comprehensive planning	20
Multi-family housing/PUDS	5

2nd Street Transit/Streetscape Design, City of Rochester, MN; Piece Plaza, City of Rochester, MN; French Island Welcome Center, La Crosse, WI; Spring Creek Commons Neighborhood, Northfield, MN; "Green" Alley, Wabasha, MN; First Presbyterian Church Columbarium, Rochester, MN

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

B'nai Israel Synagogue

page 24

Location: Rochester, Minnesota
 Client: B'nai Israel Synagogue
 Architect: HGA Architects and Engineers (HGA)
 Principal-in-charge: Daniel Avchen, FAIA
 Project lead designer: Joan Soranno, AIA
 Project manager: John Cook, AIA
 Project architect: John Cook, AIA
 Project team: Nicholas Potts, Assoc. AIA; Matthew Kreilich, AIA
 Graphics: HGA
 Structural engineer: HGA
 Mechanical engineer: HGA
 Electrical engineer: HGA
 Civil engineer: HGA
 Lighting designer: HGA
 Interior design: HGA
 General contractor: Alvin E. Benike
 Landscape architect: HGA
 Face brick: Belden/Rochester Brick
 Cabinetwork: Wilkie Sanderson
 Flooring systems/materials: Durkan/Hillers Flooring
 Window systems: Kawneer/Ford Metro
 Concrete work: Alvin E. Benike
 Millwork: Wilkie Sanderson
 Seating: Sauder Worship Furnishings
 Eternal light: Dick Huss (artist), Winona Lighting
 Ark doors: Grazzini Brothers
 Ark wall: Star Exhibits, Inc.
 Photographer: Michael Moran

Hawks Boots Manufacturing Facility

page 28

Location: Duluth, Minnesota
 Client: Hawks Boots, LLC (LoLL Designs and Epicurean Cutting Surfaces)
 Architect: Salmela Architect

Principal-in-charge: David Salmela, FAIA
 Project architect: Carly Coulson, AIA
 Structural engineer: Jim Berry
 Environmental engineer: Barr Engineering Company
 Mechanical engineer: Stout Mechanical, Inc.
 Electrical engineer: APi Electric Company
 General contractor: Johnson Wilson Constructors
 Millwork: Hawks Boots
 Siding: Hawks Boots
 Window systems: H-Windows
 Photographer: Peter Bastianelli-Kerze

Charles Hostler Student Center

page 32

Location: Beirut, Lebanon
 Client: American University of Beirut
 Architect: VJAA
 Principals: Vincent James, FAIA; Jennifer Yoos, AIA; Nathan Knutson, AIA
 Project architect: Paul Yaggie, AIA
 Project coordinator: Jay Lane
 Project team: Lev Bereznycky; Andrew Dull; Carl Gauley; Dzenita Hadziomerovic; Bob Loken; Karen Lu; James Moore, AIA; Donovan Nelson; Jennifer Pedtke; Steven Philippi; Casey Renner; Mary Springer, AIA
 Energy and comfort concept: Transsolar Energietechnik GmbH
 Structural engineer and associate architect: Samir Khairallah & Partners
 Mechanical/electrical engineer: Barbanel Liban s.a.l.
 Civil engineer: Wael A. Kayyaali
 Cost consultant and quantity surveyor: D.G. Jones & Partners
 Landscape architect: Hargreaves Associates
 Landscape project team: Glenn Allen; Karen Tamir; Yoon Cho
 Glazing systems: Alumco
 Precast concrete and post-tensioned concrete: Soprel Liban
 Steelwork: Abillama Chaya Industrial Design
 Wood sports flooring: Ovetra Middle East
 Millwork: Century Style
 Track and field systems: Spec/Mondo
 Photographer: Paul Crosby

Gladstone Community Center and Natatorium

page 34

Location: Gladstone, Missouri
 Clients: City of Gladstone and North Kansas City School District
 Design architect: Ankeny Kell Architects
 Principal-in-charge: Mark Wentzell, AIA
 Project lead designer: Mark Wentzell, AIA
 Project manager: Steve Wohlford, AIA
 Project architect: Shilo Phillips
 Architect of record: Gould Evans Associates
 Gould Evans Associates principal-in-charge: Dennis Strait
 Gould Evans Associates project manager: Dan Zeller
 Energy modeling: Henderson Engineering
 Structural engineer: Bob D. Campbell and Associates
 Mechanical engineer: Henderson Engineers
 Electrical engineer: Henderson Engineers
 Civil engineer: SK Design
 Interior design: Gould Evans Associates
 Construction manager: McCown Gordon Construction
 Landscape architect: Gould Evans Associates
 Landscape project team: Cole Welch
 Aquatic design: Water's Edge Aquatic Design
 Sitework: RL Duncan Construction
 Concrete: Intec Construction
 Precast: Coreslab
 Pool construction: Vanum Construction
 Masonry: Trio Masonry
 Steel: Kansas City Structural Steel
 Roofing: Sellers & Marquis Roofing
 Metalwork: A2MG
 Glass: AGP Glass & Glazing
 Gym floors: ACME Flooring
 Gymnasium equipment: Athco
 Mechanical/plumbing: Saladino Plumbing & Heating
 Electrical: Westhues Electric
 Photographer: Mike Sinclair

The Blessed Sacrament Chapel

page 38

Location: Collegeville, Minnesota
 Client: St. John's Abbey
 Architect: VJAA
 Project team: Vincent James, FAIA (principal); Jennifer Yoos, AIA (principal); Nathan Knutson, AIA (managing principal); James Moore, AIA (project architect); Mary Springer, AIA; Carl Gauley; Laura Reneke; Dzenita Hadziomerovic; Paul Yaggie; Jay Lane; Scott Aspenson; Thomas Clark
 Structural engineer: Ron LaMere, BKBM Engineers
 Mechanical engineer: Engineering Design Initiative Ltd.
 Electrical engineer: Jay Hruby, Engineering Design Initiative Ltd.
 Civil engineer: BKBM Engineers
 General contractor and finish carpentry: St. Paul Fabricating and Decorating Company
 Interior design: VJAA
 Concrete cutting: Advanced Concrete Cutting
 Mosaic tile: Twin Cities Tile
 Tabernacle fabrication: St. Paul Fabricating
 Lighting installation: Cold Spring Electrical
 Photographer: Paul Crosby

St. Cloud Technical College & Workforce Center Addition and Renovation

page 40

Location: St. Cloud, Minnesota
 Client: Minnesota State Colleges & Universities (MNSCU) System
 Architect: Perkins+Will
 Design principal: David Dimond, AIA
 Senior designer: Paul Neuhaus, AIA
 Project manager: Larry Page, AIA
 Project team: Trevor Dickie; Tony Layne, Assoc. AIA; Todd Lenthe; Dave Koenen; Doug Pierce, AIA; Cory Rettke; Jeff Ziebarth, AIA; Phil Zittel
 Energy modeling: The Weidt Group/Xcel Energy's Energy Design Assistance Program
 Structural engineer: BKBM Engineers
 Mechanical engineer: Michaud Cooley Erickson
 Electrical engineer: Michaud Cooley Erickson
 Civil engineer: BKBM Engineers
 Lighting designer: LightSpaces @ Michaud Cooley Erickson
 Interior design: Perkins+Will

General contractor:
Donlar Construction Company

Owner's representative: Beth Closner,
Construction Consulting Partners, Inc.

Landscape architect:
Close Landscape Architecture+

Landscape project team:
Jean Garbarini

Face brick:
Camco Concrete & Masonry Co.

Stone: Supplied by Northern Precast,
installed by Camco Concrete
& Masonry Co.

Cabinetwork: Supplied by Wilke
Sanderson, installed by Donlar
Construction Company

Ceramic tile:
Superior Tile & Terrazzo, Inc.

Terrazzo: Advance Terrazzo
& Tile Company, Inc.

Resilient and carpet:
Multiple Concepts Interiors

Window systems: W.L. Hall Company

Architectural metal panels:
Sentra-Sota Sheet Metal

Concrete work:
Donlar Construction Company

Millwork:
Donlar Construction Company

Photographers: Peter Bastianelli-Kerze;
Lucie Marusin, Perkins+Will

St. John's Abbey Guesthouse

page 44

Location: Collegeville, Minnesota

Client: St. John's Abbey

Architect: VJAA

Project team: Vincent James, FAIA
(principal); Jennifer Yoos, AIA
(principal); Nathan Knutson, AIA
(managing principal); Paul Yaggie, AIA
(senior project architect); Karen Lu
(project manager); James Moore, AIA
(co-project architect); Dzenita
Hadziomerovic; Carl Gauley;
Lev Bereznycky; Jay Lane; Andrew
Dull; Donovan Nelson; Jennifer Pedtke

Structural engineer: BKB Engineers

Mechanical engineer:
Engineering Design Initiative Ltd.

Electrical engineer:
Engineering Design Initiative Ltd.

Civil engineer: BKB Engineers

Construction manager:
Knutson Construction Services

Landscape architect: oslund.and.assoc.

Landscape project team:
Thomas Oslund (principal); Joe Favour

Interior design: VJAA

Concrete masonry: Arriscraft
(concrete veneer block); American
Artstone (concrete-block site walls
and structural columns, custom
perforated block)

Flooring systems/materials: K. Johnson
(Integral Color Polished Concrete)

Wood flooring: St. John's Abbey
(installation by Anderson Ladd)

Carpet and tile:
Multiple Concepts Interiors

Window systems: Wausau Windows;
Pilkington Profilit; W.L. Hall

Concrete work (Exposed):
Knutson Construction Services

Precast concrete: Molin Concrete
Products; American Artstone
(custom benches)

Millwork: Wilkie Sanderson

Photographer: Paul Crosby

PINE/Cone

page 45

Location: Minnesota Landscape
Arboretum, Chaska, Minnesota

Client:
Minnesota Landscape Arboretum

Architect: SALA Architects, Inc.

Principal-in-charge:
David O'Brien Wagner, AIA

Project lead designer:
David O'Brien Wagner, AIA

Structural engineer:
Christian Soltermann, McConkey
Johnson Soltermann, Inc.

Stone: Mesabi Black Granite

Tamarack wood cribbing: Rajala Timber

FSC-certified lumber:
Shaw/Stewart Lumber

MDO: Extira

Photographer: Peter Bastianelli-Kerze

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CORRECTIONS

The photograph of AIA Minnesota Gold Medalist David Salmela, FAIA, on page 32 of our November/December 2008 issue was not credited. Our apologies to the photographer, Peter Bastianelli-Kerze.

The web listing for Karges-Faulconbridge, Inc., in the January/February 2009 Directory of Consulting Engineering Firms should have been www.kfiengineers.com. Our apologies for the error.

Cities. Neighborhoods.
Landscapes. The places
we love, as seen through
a photographer's eye.

"I recently completed a photographic project studying the Mars-like landscapes resulting from a large-scale suburban development in Maple Grove. It's a portfolio full of images of sand, rocks, dirt, and sky.

This print sums up the feelings of violence, desolation, control, ambiguity, and, dare I say, strange beauty that I encountered while hiking endlessly through this silent terrain."

—Photographer Chuck Avery

